University of Roehampton London

DOCTORAL THESIS

Put on a Noddies Coate

Warne, Adam

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Put on a Noddies Coate

by

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A thesis submitted in partial fulfilment of the requirements for the degree of

PhD

Department of Humanities

University of Roehampton

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Abstract

This practice-based research combines a creative writing project—a volume-length poem called *Put on a Noddies Coate*—with an accompanying critical thesis. The poem recounts my psychogeographic walk along the route from London to Norwich which the fool Will Kemp morris danced in 1600. Using quotations from Kemp's own account of his dance, *Kemps Nine Daies Wonder*, and other sources about madness and folly, my poem at times juxtaposes, and at times merges, our respective journeys, bringing the performed madness of the early modern fool into contact with my identity as a mentally ill person. Just as the fool was a disruptive presence on the stage, our combined journey disrupts the discourses about mental illness which shape the way I perceive myself and experience my place in the world around me.

The accompanying thesis consists of an introduction and three chapters. The introduction sets out the context for writing poetry about mental illness, covering theoretical work on madness as a social construct, the prominence of confessional poetry, and poets who have found alternative ways to write about mental illness. In the first chapter, I examine the early modern context of *Kemps Nine Daies Wonder* and how it partakes in discourses about madness and folly, arguing that Kemp emphasises the artifice of his performance. In the second chapter, I look at the impact of mental illness on my ability to do psychogeography and explain the characteristics that make my poem and others like it psychogeographic. In the third chapter, I examine my use of repetition and quotation, arguing that repetition is key to the construction of identity and showing how the quotations I use are transformed within my poem to critique the discourses about mental illness and madness which produce my identity as a mentally ill person.

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Acknowledgements

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Part One: Poem

Put on a Noddies Coate

Adam Warne

To the true
Ennobled

general
practitioner

in the waine
of my litle wit
I am forst
to desire your protection

from my
self

a sort of mad fellow

has eclipsed
my face

hauing but an ill
face before I shall
appeare to the world
without a face

for I am not
myself

I haue without good help
daunst my
selfe out of the world

on a fool's errand
I follow

Will Kemp, that

hath spent
his life in mad
Iigges and merry iestes

from
London to
Norwich

trying hard
dispight of this sad world
to produce

an original
contribution to knowledge

despite of mental illness

iudge my hart Corke
and my heeles feathers

Your worthy Ladiships most
vnworthy seruant

Adam Warne, that

has diagnosis
of major mood
disorder

PUT ON A NODDIES COATE

or

CRAZED NINNIES BLUNDER

performed in a Morrice and walk
from London to Norwich
in 1600&2017

"the Elizabethan clown's performance
rested on the assumption, or illusion,
that the audience are active participants"
—David Wiles

wherein euery dayes iourney
is pleasantly
set downe
to satisfie

his PhD examiners

the truth
against all lying
Balled-makers

The first daies iourney
London to Romford
Globe Theatre to Romford

when the moon is

fancy coffee
that comes through
the post
and bacon oh yes

change into
costume

as if to convince
both myself
and the audience

there is a train
to catch to Southwark

and let loose
through the fog

of tired and half-
dreaming along
we'll start to perform
the real thing

good luck to us

9am
outside the
locked gates
of the Globe

no time
to be crammed
within that
wooden O

a big yawn

oh fuck it
we're off
to Norwich

attended on by
Thomas Slye my Taberer
William Bee my seruant
and George Sprat appointed for my ouerseer

in company with
Tom Francis
making a fool of himself
in ass-ears and bells
Andy Bennett
walking sticks poised
(multiple sclerosis)
all us three
in orange MS Society t-shirts
(please donate!)

I am

my selfe, thats I,
otherwise called

nuts
nutter
nutjob
nutcase

skipping away
to escape
nutcrackers

Caualiero Kemp,
head Master of Morrice daunceres,

scared

too anxious
to dance
wrong-footing
the research

high Head borough of heighs,
and onely tricker

shammer
faker

began frolickly to foote it

twat

my Taberer stroke vp merrily
thorow London I leapt

here we go
here we go

plodding, cautiously,
through indifferent
good olde people, and diuers
others of yonger yeeres

merrily, merrily, merrily, merrily

plane tree, plane tree
trunks dappled

a motley
of discourses

pausing for traffic

life is but a

erratic echoes

between texts and

along roads

marching, prancing

falling over

an unstable parade
a tatter of
a Mad Pride banner

"In the 90s, when I worked in mental health, so much work was put into trying to get people out of hospital who don't want to be there and now people can't get beds in hospitals in the first place. There's no safety net there for people who are experiencing really severe mental distress and are at terrible risk. I think the biggest change we've seen since Mad Pride is those issues becoming more of a priority than the civil liberties angle, than the stigma side of things."
—Robert Dellar

"Whereas the hero represents the victory of good over evil, the fool represents values which are rejected by the group: causes that are lost, incompetence, failure, and fiasco."
—Orrin E. Klapp

many a thousand brought me
to Bow, where I rested
a while from dancing

outside the station
on a bench
a small rest

but had small rest
with those that would haue vrg'd
me to drinking

counting the sober
days then weeks
then months
with shame

haunted by
drowned sorrow
in bitter
company consorted with
mischievous spirits
to wreck often
my mind
and all in contact

Will Kemp was wise enough:
to their ful cups,
kinde thanks was my returne,
with Gentlemanlike
protestations: "as
truely, sir, I dare not:
It stands not with the congruity of my health."

Congruitie, said I?
how came that strange
language in my mouth?

how came that strong
language of mental illness
to stick
on my thoughts
and behaviour

"If the subject who speaks is also constituted by the language that she or he speaks, then language is the condition of possibility for the speaking subject, and not merely its instrument of expression. This means that the subject has its own "existence" implicated in a language that precedes and exceeds the subject, a language whose historicity includes a past and future that exceeds that of the subject who speaks."
—Judith Butler

how came
language corroding
and anxious
in my head

I neuer made it, nor doe
verye well vnderstand it; yet
I am sure I haue bought
it at the word mongers
at as deare a rate
as I could haue

now along to Stratford

we pass the London Stadium
in the Queen Elizabeth
Olympic Park

"A great Physitian, when the Pope was sicke
Of a deepe mellancholly, presented him
With seuerall sorts of mad-men, which wilde obiect,
(Being full of change, and sport,) forc'd him to laugh"
—Seruant

the gold medal
for the madmen's morris to Norwich
goes to Will Kemp

many good fellows knowing how well
I loued the sporte
had prepared a Bear-bayting

which wild object
sends the audience crazy

so vnreasonable
were the multitudes
of people, that I could only heare
the Beare roare
and the dogges howle

I could only hear
the cars roar
and the buses rumble

and Tom
tinkling his bells

therefore forward
I went with my
hey-de-gaies

long Romford
Road a few drops
of rain and shops
and shops and shops

bin bags lumpy
and sprawling
on the corner

a pigeon
dining upon
a peanut

cutting it up
with a knife
and fork

Lycamobile, Lycamobile,
billboards and posters
"Oops Free screen replacement
on the latest phones"
"save a life this Ramadan"

and then
first field
a farm

hey-de-gay!

we reach Romford
still in sunlight

Kemp keeping
on behind
in night

from Ilford, by Moone-shine

lunatic, moon-mad

exposed in a beam
from the dark

two strong-lades
were beating and byting
either of other

what a good idea!

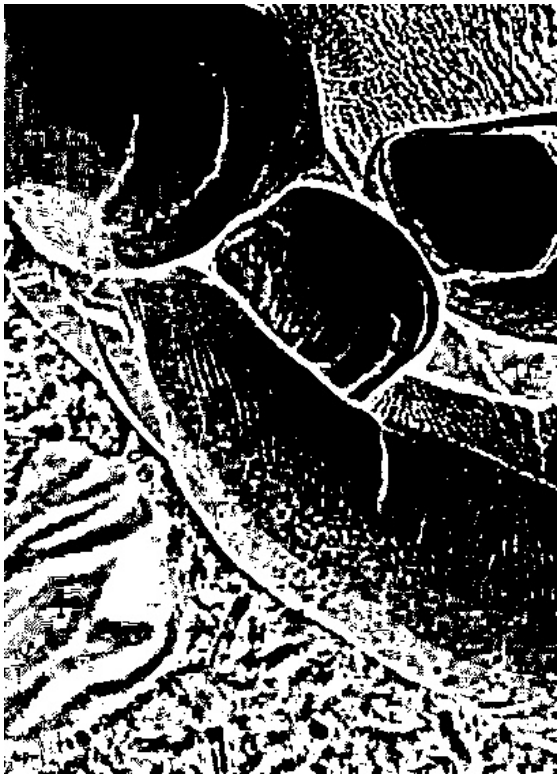
beating and biting
either of myself

I roar
at my reflection

I am a lad
I must be strong

through Gods help was my good hap
that I escaped their hoofes
both being raysed with their fore feete
ouer my head

The second dayes iourney
Romford to Ingerstone
Romford to Ingatestone



Tom Slye was earlyer vp
then the Lark

too fucking early

and sounded merrily
the Morrice

"shut up"
—the lark

and quickly into
a Romford cafe

tea on the house
for we are visibly
charity fundraisers

my PhD
a shameful secret
written on the sly

I rowsed my selfe

with caffeine
scorching sun
and raw
Essex accents

"come into the shop
and I'll do him"

do me do me
do re mi

"can't let yourself
get psychotic"

heavy traffic
red light
cars stopped

shuffling by
conspicuous as
a melodic pimple
in our bright
colours and bells

driver gets out
approaches
Romford cocky

I remember it well
I had no great cause of mirth

"what are you doing?"

thinking: please
don't get psychotic

"walking to Norwich"

"what for?"

thinking: please
don't hurt us

gives us
a tenner

this trip is ripe
with peril

for art about mental illness
can perpetuate dangerous
stereotypes and lead
to harmful behaviours

for at Romford townes end I strained
my hip and for a time
indured exceeding paine

blister bloats
on my foot

the fool "very nimbly thrusts
in his head into the hot Ouen,
which being but newly opened,
on the sodaine he was singed
both of head and face"
—Robert Armin

more than half who die by suicide
have a history of self-harm

a cry for help
from singed head
to blistered toe

"a silly thing
to do"
doctor told me

it really hurts!

east away from London
Pages Wood, Shepherds Hill

being loath to trouble a Surgeon
I held on
finding remedy
by labour that had hurt mee
for it came in a turne
and so in my daunce
I turned it out
of my service again

thistles, crickets
brambles dangle
across the path

cow parsley
magpie one
for sorrow

rosy knees
dead bees
by the road

bridge crossing
the M25
could leap
and smacked
between
tarmac and car

three horses
wild apple
tree bending

Brentwood, straight
through on London Road
by detached
mock-tudor homes

Conservative
with a capital C

in this mock-tudor poem

in this towne
two Cut-purses
were taken

Warley Hospital
former mental asylum
now luxury flats

the Officers bringing
them to my Inne, I iustly
denyed their acquaintance

myth of a tunnel
to the old hospital
had to sneak the mad in
had to keep the town safe

had the charity of the towne
and after a dance
of Trenchmore at the whipping crosse
they were sent backe to London

then Shenfield
dormitory
town for
commuters

zzzzzz

communist dormice
sleep in
tory towels

pause at
The Rose
posh gastro

'Wally will take
care of you!'

Where's Wally?

I don't deserve
to be taken care of

I am bad
for the carer

Wally's wise
to hide

I will find you, Wally
I will drive you away
with ranting and fire

the dormice flee

the Moone shining clearely
and the weather being calme
in the euening I tript it
to Ingerstone, stealing away
from those numbers of people
that followed mee

I push people away
I am scared of myself

"boo!"
—myself

yet doe I what I could

shoo!
shoo!

I had aboue fiftie in the company
some of London
the other of the Country thereabout
that would needs
when they heard my Taber
trudge after me
through thicke and thin

The third dayes iourney
Ingerstone to Chelmsford
Ingatestone to Chatham Green

after a long night
unresting on a
tiny travel pillow
in the tent disturbed
in the middle of the night
by a sudden light
and a prolonged
whirling cacophony

I set forward towardes Chelmsford,
not hauing past two hundred

sinister thoughts
to set me back

onward I went,
thus easily followed

tired and vexed
half wading in
unstable dream

A414
dead barn owl
no shade

two hundred
dead barn owls
followed me

hot white glare

into a café
on the wall
a Daily Mail map
of the UK

in the Daily Mail
Janet Street-Porter

"The misery movement
has rapidly
gathered momentum"

and many Gentlemen
and Gentlewomen
were gathered together
to see mee

"the latest must-have accessory
is a big dose of depression"

receiued gently a pair
of garters of me

misery garters!
get your misery garters!

"trendy women are
allegedly suffering"

being my ordinary marchendize
that I put out to venter
for performance
of my merry voyage

Essex pubs, most
have a dress code

no trainers
no bells
no misery garters

the uniform
here is

spruce blokes
quiffs
and suits

car parks
larger than the pub

Chelmsford, hostile
to walkers

building sites
kicking up
dust between
car showrooms

no benches

a place
to escape

but we need
lunch at
The Ship

The Ship of Fools
as painted by Bosch

mast laden
green and lush
with foliage

the crew
sing
drink
vomit

some naked
in the river

one rows
with a ladle

"the madman
on his crazy boat
sets sail for the other
world, and it is from
the other world
that he comes
when he disembarks"
—Michel Foucault

to eat his
fish and chips

school kids
stop to
gawp at us

we sail
through Broomfield

drop the flag
to half-mast
as we pass

The Linden Centre
mental hospital

seven suicides
by hanging
since 2000

despite receiving
repeated criticism

for safety
failures

by the Care
Quality Commission

Essex Police
are conducting
inquiries

a few of the many
horror films set in asylums:

Bedlam The Unearthly House Of Dust The Murder Clinic Horrors Of Malformed Men Asylum Asylum Of Satan Don't Look In The Basement Bloody Mary The Ugly Mister Frost House Of Madness Shadow Puppets Spooked The Ghosts Of Waverly Hill Sanatorium Shadows Of The Mind Dark Feed In The Mouth Of Madness A Taste Of Evil Cold Blooded Beast Hellhole Pink Eye Pigs Picture Mommy Dead Doom Asylum Psychotic Rats A Nightmare On Elm Street 3 Dream Warriors Bad Dreams Screaming Dead The Dead Pit The Uninvited Skeleton Crew Asylum Of The Dead City Of Dead Men Grave Encounters The Attic Expeditions Hysteria Disturbed Asylum Silent Night Deadly Night Part 2 Happy Hell Night Nightmare Asylum The Dark Hours Dark Asylum Gothika The Forgotten Maniacts The Hospital The Hospital 2 Grave Encounters 2 Shutter Island Evil Sister Psycho Sisters Stepfather II Make Room For Daddy The Devil's Chair Return Of The Dead Madhouse The Ward The Jacket Psycho Ward Don't Look In The Cellar Patient Seven Session 9 Room 33 The Darkroom The Cabinet Of Dr Caligari The Last Time I Saw Richard Insanitarium Ravenswood Silent Retreat Asylum Blackout Paranormal Asylum The Amityville Asylum Asylum Of Darkness Beyond The Wall Of Sleep Beyond The Black Rainbow

"There they stand, isolated, majestic, imperious, brooded over by the gigantic water-tower and chimney combined, rising unmistakable and daunting out of the countryside—the asylums which our forefathers built with such immense solidity to express the notions of their day. We have to strive to alter our whole mentality about hospitals, and about mental hospitals especially. Hospital building is not like pyramid building, the erection of memorials to endure to a remote posterity. We have to get the idea into our heads that a hospital is a shell, a framework, however complex, to contain certain processes, and when the processes change or are superseded, then the shell must most probably be scrapped and the framework dismantled."
—Enoch Powell

an acute crisis
is ongoing
due to lack
of hospital beds

intent on progress
and hitting
our target

flounder up
the A131
into quick
traffic coming
right at us

so much a doe
I had to passe by

time slowed
each wary
and hesitant
plod

as by
sped

BMW
Mercedes
Audi

they want their
brains tested

delirium
beyond reason
and safety

this isn't
foolish
it's
suicidal

it was more than an houre
ere I could recouer
my Inne gate, where I was faine
to locke my selfe in

The Windmill
Chatham Green

I will be
sympathetically
refurbished

for me
a pint of
cola

my onely desire
was to refraine drinke
and be temperate

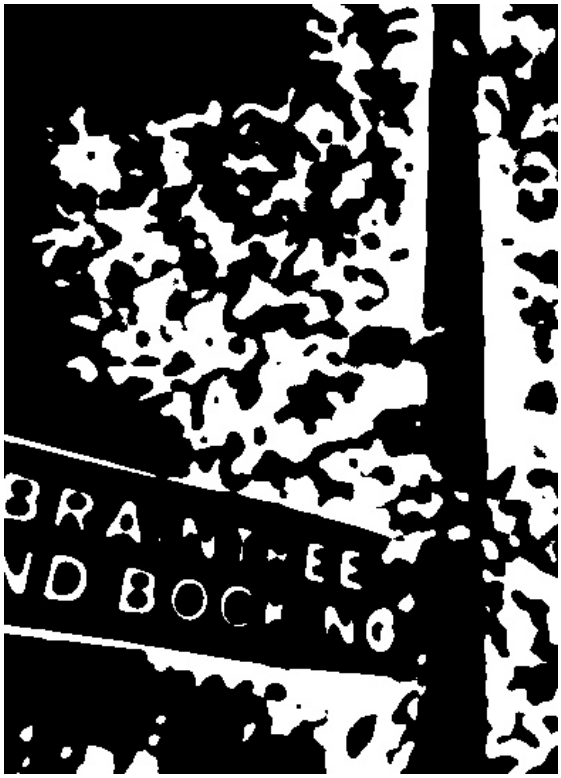
on doctor's advice

after destructive
behaviour and
mild psychosis

"What's a drunken man like, foole?"
—Oliuia

"Like a drown'd man, a foole, and a madde man"
—Feste

The fourth dayes iourney
Chelmsford to Braintree
Chatham Green to Halstead



today we are joined by
our mate Weasel
as support driver
with a carful
of water and jerky

strike up the tabor!

my Taberer strucke vp,
and lightly I tript forward

wait, hold
on a minute

after three
anxious attempts
failed to piss
in the bushes

sloe berries
elder berries

slow worries
older worries

come out from
the bushes

it's time to get
a move on

okay, okay

strike up the tabor!

but I had the heauiest
way that euer mad
Morrice-dancer trod

mud mud mud
on his foot
mad mad mad
in my head

With hey and ho, through thicke and thin
The hobby horse quite forgotten
I follow'd, as I did begin,
Although the way were rotten

I am rotten
from this bad
that slapped
together, hey ho

this foule way
I could finde no ease in
thicke woods being
on eyther side the lane

I saw a dog
eating mud

at the mirage of unsound minds
admit impediments

deep holes, sometimes
I didn't know I being

eat my mud

slogging up to Braintree

villages multiply like bad apples

Little Leighs, Great Leighs, Rank's Green, Willows Green, Wallow Green, Cock Green, Cock Wallow, Rank Cock, Bannister Green, Great Notley, Alice Notley, Black Notley

great black
clouds on
our trail

a step and
another step
and

where are
we now?

"the structure of iteration
implies *both* identity
and difference"
—Jacques Derrida

you're not
helping, Jacques

where are
we now?

Weasel's eager
to bunk off
to Colchester zoo

mean rain
car spray
puddle slosh

sometimes I skipt
vp to the waste

a waste of time

sometimes I think
we could just
skip this part

glumly on
with our
waterproofs

but it is an old Prouerb,
that it is a little
comfort to the miserable
to haue companions

"chin up, fucker"
—Andy Bennett

"Blow windes, & crack your cheeks; Rage, blow
You Cataracts and Hyrricano's spout,
Till you haue drench'd our Steeples, drown the Cockes.
You Sulph'rous and Thought-executing Fires,
Vaunt-curriors of Oake-cleauing Thunder-bolts,
Sindge my white head. And thou all-shaking thunder,
Strike flat the thicke Rotundity o' th' world,
Cracke Natures moulds, all germaines spill at once
That makes ingratefull Man."
—Lear

comming to a broad
plash of water and mud,
which could not be auoyded,
I fetcht a rise,
yet fell in ouer the anckles
at the further end.

My youth that follow'd me
took his iump,
and stuck fast in the midst,
crying out to his companion

I could not chuse
but lough to see
howe like two frogges
they laboured

oh nuncle
my socks are wet

Braintree
Horse and Groom

rinse out
our hearts
and warm
with food

typical pub
grub menu

battered cod is melancholy and incites bleak fancies
gammon is a common cause of leaping and frothing
sticky toffee pudding induces mishaps of the brain
cheese boards provoke desperate yearning
jacket potatoes cause visions of devils and demons
mashed potatoes are a famous begetter of growling
lasagne is to blame for too many insanities to list here

"I finde Gourds, Cowcumbers, Coleworts, Mellons disallowed, but especially cabbage. It causeth troublesome dreames, and sends vp blacke vapours to the braine."
—Robert Burton

"Several studies have found that people who ate a poor-quality diet—one that was high in processed meat, chocolates, sweet desserts, fried food, refined cereals and high-fat dairy products—were more likely to report symptoms of depression. The good news is that the people who ate a diet rich in fruits, vegetables and fish were less likely to report being depressed."
—Katherine Zeratsky

edge of Halstead
Jack walking
an eager dog
keen to talk of

his explorations of
crumbling mansions
old air
raid shelters
haunted ponds

how the government
have been funding
experiments on
militarizing the
spirit realm

I should know better but

fear of odd
stranger he might
be mad
and chop us
limb from limb
blithely as
the dog yelps
at ghosts

it is a comfort
to be in company

safety in numbers

The fift dayes iourney
Braintree to Melford
Halstead to Acton

disorienteering

some
where

maybe Little
Maplestead

maple Little
Maybestead

another White
Hart pub

nettles winding
into the distance
roads waving
in the breeze
which are we way

I am cast off civilisation
and like a wild beast
are my kin

when I had felt
lost and alone

have pity on me
and guide me by
your light step

peas and wheat
then through
dry rapeseed
we follow
scraping our bare
legs and bleeding

"Bedlam beggers, who with roaring voices,
Strike in their numb'd and mortified Armes
Pins, Wodden-prickes, Nayles, Sprigs of Rosemarie"
—Edgar

here I am
hello
in this pain
sharpening
to some
body

beating down
the overgrown

"footpath"
—signpost

signpost, why
would you lie like that?

"turn back?"
—Andy

turn back?

"turn back"
—Tom

released out into
Wickham St Paul

cricket pitch
thatched homes

men repainting
The Victory Inn

Send him victorious
Happy and glorious
Long to trip over us
God save the Fool

edging alongside
the A131

I tript it to Sudbury;
whether came to see
a very kinde
Gentleman, Master Foskew

who gave us
by the river
free onion rings

which we, being
full, stuffed
in an empty
Pringles tube

In this towne of Sudbury
there came a lusty, tall fellow,
a butcher by his profession,
that would in a Morrice
keepe mee company

and now come
the wild dogs in a morris
and a stoat
beating the tabor

all the lusty cats
in the cattery
will cheer my dance
to flatter me

they are all
butchers by profession

alack, alack!

all the singing birds
of Suffolk thickets

"alack"
—blackbird

"alack!"
—dunnock

with greater verisimilitude
of clinical anxiety
than any actor
of stage or screen
has ever

but ere euer wee had measur'd
halfe a mile of our way

on the road
towards Acton

can we stop now?

he gaue me ouer in the plain field,
protesting, that if he might get
a 100 pound, he would
not hold out with me

for who is not uneasy
in their mind
when a stoat
is beating the tabor

when the cats
are butchering
my self-esteem

can we stop now?

I don't know
if I can do
this anymore

for indeed my pace
in dauncing is not ordinary

a lusty Country lasse
being among the people
cal'd him faint hearted lout
saying

"if the Dauncer will
lend me a leash of his belles,
Ile venter to treade
one mile with him my selfe."

the figure was half-
human, half-animal
with hooves but dressed
in a two-eared cap
and grasping a leathern
pudding and its face
was contorted in

knock knock!

OINK!

who's there?

MOO!

Yet she thumpt it on her way
With a sportly hey de gay

and the pain it paineth every day

on hearing this they all
concluded he was mad

The sixt dayes iourney
Melford to Bury
Acton to Harleston

Tom and Weasel
went up a hill
in a dream
in a tent
by a willow

we all fall down

there was something
under my crown
that was broken

from Wednesday night
til Satterday
hauing bin very
troublesome

I was well behaved
a little quiet
but civil

I sat for
a time in
the bin and
my thoughts
sailed around
the bin juice

it's no trouble

In the morning
I took my leaue

we took our decision
to deviate
from Kemp's route
to skip
busy roads

the perilous
infrastructure

instead we'll take
a gentle way
a scenic
route along
country lanes

two fooles parted faire
in a foule way

bye

I keeping on my course
to Clare

we keeping off course
to Lavenham

the crooked
very expensive
half-timber homes
of medieval
wool merchants

"wooooooool!
wooooooool"
—ghosts of medieval wool merchants

excessively
massive
church of St Peter
and St Paul

completed in 1524
at much cost
paid by an Earl
and rich clothiers

and here
we come
haunting
from another
history

"marche these heathen company
towards the Church and Church-yard,
their pipers pipeing, their drummers
thundering, their stumps dancing,
their bels iyngling, their handkerchefs
swinging about their heds like madmen,
their hobbie horses and other monsters
skirmishing amongst the route"
—Philip Stubbes

jingle bells
jingle bells
skirmish in the rout
the Batmobile lost a wheel
the Joker got away

the dancing embers of
that medieval
festive folly

for today I am
ennobled with the title
the Lord of Misrule
the Abbot of Unreason
the Prince des Sots
and I shall preside
over our revels

licensed mischief
and mockery

funhouse mirrors

temporary
carnival that

by being temporary
reinforces
the normal

ssssh!
don't spoil the fun

out of Lavenham

wheat
after wheat
after wheat

"are you sure
this is
the way, Tom?"
—Andy

no sound
or sight
of road

another
fucking
field

wheat
after wheat
after wheat

Tom yanks
off his ass hat
hurls away
his stick

Andy and I
suppress our
giggles

uncrowned
the fool
has abdicated

he may do
some mischief

Tom's bells
scaring crows
that scatter
skywards

Tom's bells
provoking
dogs that rush
to fences
to growl

we bark back

in Suffolk
Black Shuck
malevolent dog
barking mad
attacks churches

I am a black dog
my name is depression

woof!

do not let
us sneak up

across fields
through Onehouse

towards Harleston
village green

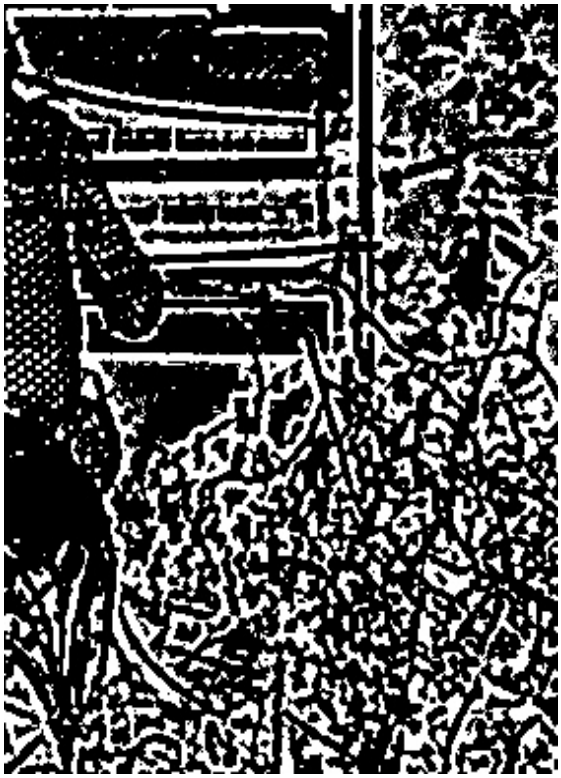
almost there
Andy tumbles

it's really not
easy to walk
this far with
multiple sclerosis

first fall
of our walk

that's enough for today

The seauenth dayes iourney
Bury to Thetford
Harleston to Mellis



towards Haughley
under the A14
past Gallows Field
at a crossroads

where a gibbet
displays
the decay of
wretched

suicides were
buried at
such places

denied consecrated
ground for rest

felo de se
crime against

abolished by act
of parliament
1823

at night
now a
dogging spot

mid-morning
need a rest
sat at Bacton

crickets in verges
rabbits in gardens
deer in corn

what a peaceful
laden apple
tree by the pond

dip my heels
in the cold water

at the service station
with your nozzle
remove the
bats from
my brain

that can flitter and jolt about
an old barn at
dusk when the
sky is purple

what a peaceful
empty head

"you have about you Fools and Madmen that can dance very well, and 'tis no wonder, your best Dancers are not the wisest men, the reason is, with often jumping they joult their brains down into their feet, that their wits lie more in their heels then in their heads."
—Lollio

"look how Nightingales sang of old,
Cockes crowed, Kine lowed,
Sheepe bleated, Sparrowes chirped,
Dogges barked, so do they still;
wee keepe our madnesse still,
play the fooles still"
—Robert Burton

White Horse
Finningham
pub closed

but the landlord gives us
free bottles of coke

"you look like
you deserve
a good
drink"
—horse

"neeeeigh!"
—landlord

we feed
the landlord
polo mints
and stroke
his mane

deep pools
of sweat
in my nooks
and crannies

glance of
ghost shimmer
on hot tarmac

a pale
white line
across

scars can
be construed
as signs
of recovery

I hate myself. I hate myself. I hate myself.

I ate myself. I ate myself. I ate myself.

I have indigestion.

Burp.

picnic on
Gislingham green

wagon wheel
chocolate
on fingers

what's Kemp
freed from us
up to?

I set on towards Thetford,
dauncing that tenne mile
in three houres

I far'd like one
that had escaped the stockes

so light was my heeles, that
I counted the ten mile
no better than a leape

or, perhaps

"getting fat
and doing increasingly
bitter and surreal
sets to uncomfortable
social workers
in provincial
art centres"
—The Spirit

we have come
through some
sort of

haze or anguish
into a lusher

Mellis across
the common
cows

pausing

to let
a tractor by

long
shadows

broken piano
exposed and
slacking apart
by the road
played silently
by a diligent
wire man

flying ants
like errant notes

The eyght dayes iourney
Thetford to Hingham
Mellis to Forncett

Thrandeston
village green

timber house
pond with weeping
willows

a place to
almost hear
sobs of
mournful
folk song

for they came
courting at

the summer
as fair as

for to sea
came the call

drowned herself
being with

in a pool
by the light of

a ghost
as wan as

I killed myself
and then I was alive

a pale body
in Palgrave

gyrating like
a bluebottle
caught in
a dollop
of sallow gravy

when I was dead
there was music
in my head
and my feet
are dancing

over a little bridge
over the Waveney

into Norfolk
into Diss

along Haywood Road

Tim FitzHigham!

comedian and morris-
dancer in nine days
in 2008 from London
to Norwich

took a show
The Bard's Fool
to the Edinburgh Fringe

"Tim is a rare talent
indeed, brave, determined
and the very embodiment
of the great English Eccentric"
—Marcus Brigstocke

hat and bells
and full
Elizabethan garb

has rowed
the channel
in a Thos.
Crapper bath

to prance with us
a mile
or two

others too
have danced
after Kemp

a pizza delivery
driver from
Northamptonshire

"when I started
Morris dancing
four years ago
someone told me
the story of Will Kemp
and I thought
that was the crazy
sort of thing
I would do"
—Tom Clare

a quirky
freelance journalist

"just to see
if I could"
—Rick Jones

Kemp's dance
a tame variant

of that medieval
dancing mania
St Vitus's dance

mass outbreaks
across Europe

contagious like
a plague

became violent
on seeing
the colour red

400 dancers
in Strasbourg
in 1518

authorities
paid musicians

make them
dance without rest
back to health

dancing to
exhaustion

killed perhaps
15 per day

stung, sunburnt
corn in my socks

nowhere
Norfolk

a haven
for strange
thoughts and beasts

"This is the foule Flibbertigibbet; hee begins at Curfew, and walkes at first Cocke: Hee giues the Web and the Pin, squints the eye, and makes the Hare-lippe; Mildewes the white Wheate, and hurts the poore Creature of earth.

Swithold footed thrice the old,
He met the Night-Mare, and her nine-fold;
Bid her a-light, and her troth-plight,
And, aroynt thee Witch, aroynt thee."

—Tom o' Bedlam

"*Frateretto, Fliberdigibbet, Hoberdidance, Tocobatto* were foure deuils of the round, or Morrice, whom Sara in her fits, tuned together, in measure and sweet cadence. And least you should conceiue, that the deuils had no musicke in hell, especially that they would goe a maying without theyr musicke, the Fidler comes in with his Taber, & Pipe, and a whole Morice after him, with motly visards for theyr better grace."

—Samuel Harsnett

close to Forncett
we suddenly

field of asses!

Tom dashes
up shaking
the ears
on his hat

the asses
reply shake
their heads

in deep
ass-to-ass
greeting

The ninth dayes iourney
Hingham to Norwich
Forncett to Norwich

final day

optimism!

let's get this done!

by side of road
big heap
of shit

swelter along
the common
at Mulbarton

"Foolery sir, does walke about the Orbe
like the Sun,
it shines euery where"
—Feste

it melts everything

to make more bells

a dog stares

next to
a Primitive
Methodist chapel

"the wisedome of this world
is foolishnesse with God"
—St Paul

The World's End
pub is nigh

such a relief

scorching
for no good reason

towards
Swardeston

A47 whirring
with traffic
like a nightmare
carousel protecting
Norwich from
southerly pedestrians

only unusual
unsavoury
types would
eschew car or train

oh Kemp
we call on you
in our prayers
to part this road

we cross
on tired feet
on bridge

thanks Kemp

pass into
Cringleford
last village
before

then countryside
left behind
long straight
Newmarket Road

follow for
Norwich centre

Chapelfield Gardens
Grade II listed park
and plague pit
best avoided after dark

we are
reunited with
Will Kemp

carved in oak
by Mark Goldsworthy
in 1999

to which has been added
by way
of appreciation
“swag” and
“mad tunez”

I entred in at
Saint Stephens gate

Wifflers (such Officers
as were appointed by the Mayor)
to make me way
through the throng

no wifflers
wiffling their wiffles
for us

our throng:
couples snogging
beggars pleading
stoners smoking

Tom prances
a weary merry morris
across the road

people stop
to watch

cars are forced
to stop

sunburn hides
my blushing

central Norwich
Maddermarket Theatre

madder roots
a red dye
and medicinal
according to Culpeper
the plant
diminishes melancholy
and removes freckles

we have done it

we absolutely
stink

I am burnt
madder red

the theatre door
is locked
for the show

we're not the show

but on I went
towards the Maiors,
and deceiued the people
by leaping
ouer the church-yard
wall at S. Iohns

so at St John's
Maddermarket
Tom, Andy and I

awkwardly
scrambling
arm
by
leg
pushed
up

over the wall
of the church-yard
among the graves

hooray!

awkwardly
scrambling
leg
by
arm
pulled
down

often in depictions
of the afterlife
repetition is
an important part
of punishments

forced on the Tewsday following
to renew my former daunce

"find a quote
about repetition
being funny, maybe
from Stewart Lee"
—note to self

"find a quote
about repetition
being funny, maybe
from Stewart Lee"
—note to self

"find a quote
about repetition
being funny, maybe
from Stewart Lee"
—note to self

because George Sprat,
my ouer-seer, hauing lost me
in the throng
would not be deposed
that I had daunst it
since he saw me not

Kemps humble request
to the impudent generation
of ballad-makers and their coherents

after I have
quoted him
these nine days
is Kemp
finally
addressing me?

crosse me no more, I prethee,
with thy rabble of bald rimes,
least at my returne I set a crosse on thy forehead
that all men may know thee for a fool

oh thanks

I'm cross
it has come to this

but I have so
muddled myself
with Kemp
that maybe
this *is* self-loathing
low self-esteem guilt-ridden
irritable and intolerant tripping up
myself in a crying snotty destructive tumble

"whether call you this
a madnesse, or a Folie?
For as to me it skilleth not"
—Erasmus

Part Two: Thesis

Introduction

What Madness Is This?

i. Introduction

In the spring of 1600, the "mad" fool Will Kemp morris danced from London to Norwich. His dance is still commemorated in Norwich: there is a statue of Kemp in Chapelfield Gardens, a path behind The Forum named Will Kemp Way, and a plaque on the wall of the Maddermarket Theatre. Kemp wrote a prose account of his journey in the pamphlet *Kemps Nine Daies Wonder* (1600). In the summer of 2017, I walked from London to Norwich with my friends Andy Bennett and Tom Francis. Walking the route, instead of morris dancing like Kemp, was both physically easier for Andy, who has multiple sclerosis, and less stressful for me when managing my mental health.[1] I am mentally ill and wanted to use Kemp's humorous act of madness as a framework in which to examine, critique, mock, disrupt, and bungle the discursive construction of my identity as a mentally ill person. I have written about my repetition of Kemp's journey in my poem *Put on a Noddies Coate*.

Kemp was one of the preeminent fools in early modern England. He had been the company clown in the Lord Chamberlain's Men until shortly before his morris dance and was famous for performing comedic jigs at the end of plays. In the dedication to *Kemps Nine Daies Wonder*, Kemp describes himself as someone who has "spent his

[1] We combined my PhD research with raising money for the charity Multiple Sclerosis Society.

life in mad Iigges and merry iestes" (2).[2] Later in the pamphlet, when recounting his journey after leaving Chelmsford, he describes how he "had the heauiest way that euer mad Morrice-dancer trod" (10). In early modern culture the fool was closely associated with madness, most famously in Shakespeare's *King Lear* (1606).[3] Fools were commonly divided into "natural" fools who had physical and/or mental disabilities, and "artificial" fools, such as Kemp, who consciously performed the role.

Unlike Kemp, I have been medically diagnosed as mentally ill. I was first diagnosed when I was in high school, since when I have sporadically received medical care from the NHS, including cognitive behavioural therapy, prescription medication, and hospital treatment for self-harm and attempted suicide.[4] My symptoms have been diagnosed as a "major mood disorder" and a "major depressive disorder." For most of the period of this PhD I have taken the antidepressant Vensir XL daily and occasionally I have taken the antipsychotic Pericyazine, both of which have been prescribed by a GP.

I have been precise about my diagnosis because there is a balance to be struck in this research between acknowledging the variety and allusiveness of the language of madness and mental illness and keeping to diagnostic specifics. "Madness" is a broad term which has been used for centuries to denote insanity, delusion, excessive emotion

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[2] *Kemps Nine Daies Wonder* lacks page numbers, as do many of the other early modern texts I quote from. In each case I have numbered the pages for ease of reference, always starting from the first page of text following the title page. As I retain the early modern spellings in my poem, for reasons discussed in my chapter "Warnes Nine Daies Iteration," I have retained the same spellings in this thesis for the sake of consistency, except in cases, such as Shakespeare's plays, when modern scholarly editions only use modernised spelling.

[3] I have dated early modern plays from the most likely year of first performance as the date of first publication was often several years later.

[4] Unlike the medical treatment given to some mentally ill people, my treatment was all voluntary and I have never been sectioned. This is important to clarify as involuntary treatment is a major issue in the political struggle against the oppression of mentally ill people.

and lack of reason. “Mental illness” is a more modern term, first used in the nineteenth century, and generally refers to illnesses such as depression and schizophrenia as they are defined by modern psychiatry. Various diagnoses with different symptoms are connected and mixed with other cultural representations in the discourses about madness and mental illness. I do not wish to ignore the imprecision this often creates, nor do I think it would be helpful to fully rely on medical diagnoses which are historically contingent and subject to criticism. However, when writing about my repetition of Kemp’s journey, I use my diagnosis as a frame through which to select relevant discourses to draw on, rather than appropriating symptoms I have not experienced or drawing heavily on diagnoses that I do not have. This helps to preserve the specific context of my walk. I also try to focus on early modern material about madness that involves folly or fools so that Kemp in his role of mad morris dancer is not lost sight of.

The connection between madness and folly which was prominent in the early modern period has not been completely lost. Words like “mad” and “crazy” are still used as synonyms for foolish and irrational behaviour. When the pizza delivery driver Tom Clare morris danced from London to Norwich in 2011 he explained that “someone told me the story of Will Kemp and I thought that was the crazy sort of thing I would do” (Scotter). However, the link between folly and madness as a medical affliction has weakened. Although Clare’s language contains an echo from that earlier time, he is not trying to invoke the symptoms of mentally ill people when he uses the word “crazy.”

I do not want to uncritically restore this link, or overlook the brutal ways in which fools and mad people were treated in the early modern period. But I do think that repeating Will Kemp’s journey as a mentally ill person can create connections between the present and the past which defamiliarise and disrupt modern ideas about mental

illness, allowing us to think about them more critically. Drawing on psychogeography, during my walk I made notes about my thoughts, feelings and mental health and how they responded to the environment around me. Having a major mood disorder means that my mood and emotions during the walk can be considered as symptomatic and part of psychiatric discourse. I used these notes when writing *Put on a Noddies Coate*, combining them with quotations from *Kemps Nine Daies Wonder* to partly merge, partly juxtapose, my walk with his dance. I also drew on quotations from other sources about mental illness, madness and folly, both early modern and contemporary, to foreground how Kemp's madness and my mental illness are part of a broad context of discourses. This way of understanding madness builds on an important history of scholarship and activism which I will now outline.

ii. Foucault, Saneism and Mad Pride

In the humanities, Michel Foucault's *History of Madness* (1961), first published in English as *Madness and Civilization*, is a foundational text for modern scholarship on madness and mental illness. In a wide-ranging study, he examines the history of madness as a concept in Western Europe from the middle ages until modern ideas about mental illness emerge at the end of the eighteenth century, exploring how ideas about madness developed and changed in medicine, politics, philosophy and the arts. Foucault criticizes modern discourses of psychiatry about mental illness, arguing that they have their roots in the confinement of those deemed socially undesirable during the seventeenth century and are therefore "compromised from the outset since [they] depend on an initial statement of condemnation" (106).[5] In the preface to the 1961

[5] Foucault's *History of Madness* was published in the same year as Thomas Szasz's attack on psychiatry in *The Myth of Mental Illness*. Szasz argues that "mental illness is a metaphor" because it does not fit the "materialist-scientific definition of illness as a

edition of *History of Madness*, Foucault argues that the language of psychiatry "is a monologue by reason *about* madness" and that his history is an "archeology" uncovering a madness that has been silenced by the discourses about it (xxviii).[6]

History of Madness has been both praised and criticised by historians who have worked on madness. Roy Porter describes Foucault's claims about the "great confinement" of the mad and poor in the seventeenth century as "simplistic and over-generalized" (93). Elaine Showalter states that "anyone who writes about madness must owe an intellectual debt to Michel Foucault" but she criticizes the way he ignores gender as a significant factor in the discourses of madness and mental illness (6). Gary Gutting argues that the mixed response is not because of a fundamental disagreement about Foucault's work but because

> Those who applaud Foucault have primarily in mind what we may call his meta-level claims about how madness should be approached as a historiographical topic. They are impressed by his view of madness as a variable social construct, not an ahistorical scientific given, and of the history of madness as an essential part of the history of reason. These views are now generally accepted by historians of psychiatry, and Foucault was one of the first to put them forward. In this sense he is a widely and properly revered father of the new history of psychiatry. But on the "object-level" of specific historical facts and

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pathological alteration of cells, tissues, and organs" (xii). Because of this, Szasz argues, the concept of mental illness is fundamentally flawed and should be abolished. In contrast to Szasz's categorical argument, Foucault's critique is much more rooted in the historical and cultural construction of madness and mental illness as concepts.

[6] This preface was replaced by a much shorter one in the 1972 edition of the work in which this argument has been removed, suggesting that Foucault did not fully stand by this assertion as his own thought developed.

> interpretations, the consensus of even favorably disposed historians is that Foucault's work is seriously wanting. (50)

In addition to the problem of historical accuracy, Foucault's work has also been criticised for the way it theorises the language of madness. In "Cogito and the History of Madness," Jacques Derrida criticises Foucault's idea that madness itself could somehow speak, arguing that language "carries normality and sense within, and does so whatever the state, whatever the health or madness of him who propounds it, or whom it passes through, on whom, in whom it is articulated" (65). Foucault's *History of Madness* therefore, rather than recovering a silenced madness, is as much a discourse *about* madness as the language of psychiatry is.

Whether or not madness *itself* can speak, since the mid-twentieth century there have been attempts by people diagnosed as mentally ill to articulate a political identity which can form a basis for solidarity and activism. If madness is a variable social construct, then the stigma, oppression and mistreatment of mentally ill people can be challenged and changed. In the 1970s the psychiatric survivors' movement emerged among patients and former patients who formed groups such as the Network Against Psychiatric Assault in the USA and the Mental Patients' Union in the UK. These groups campaigned for patients' rights, such as an end to involuntary hospitalisation (Lewis 119). During the 1990s a global Mad Pride movement started that used parades and other events to fight prejudice, to raise awareness of discrimination, and to build and sustain a visible community. The Mad Pride movement in the UK published an anthology, *Mad Pride: A Celebration of Mad Culture* (2000), which predicts that "Mad Pride is set to become the first great civil liberties movement of the new millennium" (Curtis 7). The book features twenty-four authors writing about their experiences of

being mentally ill, aiming to reclaim "the experience of madness and the language surrounding it" (Curtis 7).[7]

In recent decades, within academia there has been a growing amount of work using terms such as "mentalism" and "saneism" to examine discrimination and oppression against mentally ill people. This work has often found a home within the broader category of disability studies. Bradley Lewis argues that this academic work is similar to the Mad Pride movement as both aim to "[unpack] and [undermine] stereotyped representations of disability in science and popular culture" (116) but that there have also been differences as "many in Mad Pride . . . express discomfort with the 'disability' label" when applied to mental illness (117). This academic work is often activist, in that it seeks to create political and social changes to the way mentally ill people are treated by others. This activism can be seen in PhebeAnn M. Wolframe's essay "The Madwoman in the Academy, or, Revealing the Invisible Straightjacket: Theorizing and Teaching Saneism and Sane Privilege." Wolframe explicitly positions her argument from the perspective of a mentally ill person, starting her essay: "My history of involvement in the mental health system dates back to late childhood, when I began to suffer from depression and anxiety and was prescribed anti-depressants by my pediatrician" (Wolframe). In addition to examining how mentally ill academics are discriminated against in academia, Wolframe also aims, through highlighting this discrimination, to prevent it in future.

[7] *The Guardian* review of the Mad Pride anthology quotes from both *Hamlet* and Robert Burton's *The Anatomy of Melancholy* (Lezard), an example of how early modern discourses about madness have survived as part of modern discourses about mental illness.

iii. Modern Poetry and Mental Illness

There is a long history of mentally ill people writing about their experiences in poetry. However, whereas the Mad Pride movement and academic work on saneism focus on madness as a social and political phenomenon, and attempt to understand the experiences of the mad within this context, poetry about madness has tended to focus on individuals. Most famously, the confessional poets, including Robert Lowell, Anne Sexton, and Sylvia Plath, wrote poems about their own experiences of mental illness and hospital treatment. The term "confessional poetry" was first used by M. L. Rosenthal in his review of Lowell's *Life Studies* (1959) for *The Nation*. Rosenthal saw Lowell's poems as autobiographical work about "private humiliations, sufferings, and psychological problems" (110). The term "confessional" was quickly picked up and applied to other poets. To a greater or lesser degree their poems described their own taboo experiences and intense emotions as individuals using an autobiographical first-person point-of-view.

Calls for a revival of confessional poetry by Clare Pollard ("Getting Poetry to Confess" 2001) and Jane Dowson ("Towards a New Confessionalism" 2011) suggest that this mode of writing has declined from a former position of importance within British poetry. Pollard argues that while "Confessionalism is the mode of poetry in prisons, in survivors' groups, in writers' groups, in adolescent bedrooms" it is currently neglected by mainstream poets such as Carol Ann Duffy, Jo Shapcott, and Simon Armitage, who are "shying away from direct emotional exposure" (Pollard). Her reason for favouring confessional verse is that it is more "gripping" and "involving" for the reader (Pollard). Pollard acknowledges that confessional poetry "was not just outpoured emotion, but emotion transformed into art by often ignored technical mastery" but she does not examine the contradictions between the importance of the

transforming artifice of poetry and the idea of poetry as "direct emotional exposure" (Pollard). Dowson references Pollard's ambitions for a new confessionalism and provides a Jungian reading of the poetry of Sylvia Plath and Elizabeth Jennings, aiming to help create a new critical discourse around confessionalism that can feed into poetic practice (62-63). Dowson provides more of an emphasis than Pollard does on how poetic technique functions in confessional poetry, but the Jungian framework she uses is perhaps not the most useful of approaches. Jungian theory is not currently a major component of mental health treatment or research in the UK, nor is it regularly used by mental health activists or mentally ill writers.

The decline of confessionalism is less pronounced when it comes to poetry about mental illness. *The Dizziness of Freedom* (2018), a recent anthology of poems about mental illness, features many poems which, in their anecdotal narratives of mental distress, suggest the continued influence of confessionalism. In her foreword to the anthology, Melissa Lee-Houghton argues that the book "gives us individual insights into just how particular and nuanced the experiences of each human living with distress are and just how powerful language can be as a descriptive tool for such things as experience, consciousness, pain, suffering and enduring" (12). Such confessionalism can have good intentions. Like the Mad Pride movement, the anthology aims to create solidarity and make a positive change, co-editor Amy Acre writing that "We wanted this book to be a bridge, connecting people suffering from any form of mental distress to others with similar stories, and to empowering language offering them a wider range of tools with which to speak out" (15). The book ends with a list of "organisations, places and programmes that offer advice and support on a range of mental challenges" (Acre and Wild Hall 229). However, unlike the Mad Pride movement, the anthology

aims to be a collection of experiences about mental illness rather than a work of activism attempting to create specific political changes.

It has been argued that confessional poetry's "chief impact is now understood as providing a foil against which to measure the sophistication and achievements of post confessional writing—Language poetry, the New York school, and various other avant-garde and postmodern forms" (Gil 59). These words come from Jo Gil, whose re-evaluative work on Anne Sexton's poetry aims to show that any simple binary between a naïve confessionalism and a sophisticated avant-garde is misleading. However, even if confessional poetry is more textually complex than it is sometimes given credit for, the way it approaches identity is often different from avant-garde forms of poetry. If confessional poetry is centered on the self-expression of an individual, then poets such as Hannah Weiner and Bhanu Kapil, who have both produced work about mental illness, use aleatory techniques to depose authorial authority within the text and create work that includes multiple subject positions and fragmented perspectives.[8]

The American poet Hannah Weiner was diagnosed as having "psychotic episodes indicative of schizophrenia" (Weiner 13). This included seeing words appear on objects around her, which she described as clairvoyance and incorporated into her poems in the *Clairvoyant Journal* (1978). Weiner states that "the Clairvoyant Journal has three voices. The capital words, which give instructions, the italics, which make comments, and the ordinary type, which is me just trying to get through the day" (Bernstein and Weiner 146). The word "Journal" in the title of the book suggests an

[8] John Berryman's work shows that not all poetry labelled as confessional is centred simply on the self-expression of an individual "I." *The Dream Songs* (1969) combine the voices of characters called Henry and Mr Bones in a vaudevillian mix of puns, dialect, high and low diction, minstrelsy, and unusual syntax. However, these characters and voices function as personae under authorial control and so differ from the more radical techniques of Kapil and Weiner.

autobiographical text, but the incorporation of different "voices" transcribed from the words Weiner sees prevents the singularity of voice that would be normal for a journal. Are these voices independent, parts of one person or meaningless symptoms of mental illness? Weiner's work does not attempt to directly answer such questions, but allows these different voices to speak and interact to produce a polyphonic text. When asked by Charles Bernstein if her work belongs to a tradition of avant-garde or experimental poetry, she replied: "how can you not be avant garde if you're the only person in the world who sees words?" (Bernstein and Weiner 158).

In *Schizophrene* (2011), Bhanu Kapil explores how the high rates of schizophrenia in diasporic Indian and Pakistani communities are linked to the trauma of Partition and its resulting displacement and migration.[9] One way in which she deposes the self-expressive author is by allowing conditions in her garden to help edit her work. Feeling that the draft of the book was not working, Kapil threw her notebook into the garden during winter. Retrieving the book weeks later, she "began to write again, from the *fragments, the phrases and lines* still legible on the warped, *decayed* but curiously rigid *pages*" (i). The resulting text creates discontinuity between the pronouns in the different fragments of the text, in a way that mirrors the dislocation of both Partition and schizophrenia.

Weiner's use of seen words and Kapil's use of a damaged notebook allow both poets to disrupt the dominance of the self-expressive confessional individual that has been typical of poetry about mental illness. Could this difference partly be because of the type of mental illness their work engages with? Confessional poetry is most associated with poets such as Sexton and Lowell who had mood disorders such as

[9] Kapil does not claim within the text to be writing from the position of a mentally ill person, but *Schizophrene* is relevant here because identity is crucial to the way the poem explores mental illness.

depression and bi-polar. Although reducing poetic form to psychiatric symptoms is reductive, perhaps the symptoms of schizophrenia are more likely to produce, or inspire, fragmentary and multi-vocal styles of poetry. Or perhaps it shows something of the different cultural associations that schizophrenia has compared to mood disorders. This is possible, but as John Wilkinson has pointed out in relation to the poetry of the schizophrenic John Weiners, in avant-garde and innovative poetry generally "poetic identity increasingly is composed of multiple pronouns, of part-people whose intersection and interaction develop a populace, deposing both the regal author and the puppet persona" (166). Although the way Hannah Weiner wrote her poetry is reliant on what can be seen as a schizophrenic symptom, the innovative formal qualities of her work are not inherently schizoid, but combine mental illness with more widely used qualities of avant-garde poetry. Likewise, Kapil's use of a damaged notebook helps create a fragmented text that embodies the thematic concerns of the book, but fragmentary texts have been part of significant part of avant-garde poetry since T. S. Eliot's *The Waste Land* (1922). What is important about these texts for my research is that that they represent ways of writing about mental illness which offer an alternative to the confessional tradition.

iv. Put on a Noddies Coate

My psychogeographic repetition of Kemp's journey can be seen as an aleatory device. The interaction between *Kemps Nine Daies Wonder* and the chance events of my walk partly shape how I write about mental illness in *Put on a Noddies Coate.* This allows my identity of being a mentally ill person into the poem, as I record my own experiences from the walk, but displaces it from a dominant self-expressive role. The repeated journey, rather than a single identity, is the organising principle. The words of Kemp

and others interact with my own words, so that different discourses about madness and mental illness mingle, merge, contradict, undermine, mock, and mimic each other along the route from London to Norwich.

My repetition of *Kemps Nine Daies Wonder* is important in shaping both my walk and my poem and so in my first chapter, "Will Kemp as Mad Morris Dancer," I take a closer look at Kemp's pamphlet. To provide some historical context, I examine the terminology of folly and madness in the early modern period, terminology which often overlapped, and I look at some of the ways in which historians and literary critics have attempted to make sense of it. I then explore how *Kemps Nine Daies Wonder* can be understood as part of broader early modern discourses of madness and folly, showing how it reiterates cultural conventions as it draws on this terminology to describe Kemp's dance. I argue that Kemp emphasises his own role as an artificial fool, a sane performer whose madness is an act and can therefore be safely enjoyed as a source of amusement.

In my second chapter, "Mad Walkers and Psychogeographic Poetry," I explore how psychogeographers have used walking as a research method and evaluate how their most pertinent work relates to my own walk in the footsteps of Kemp. I pay particular attention to the ways in which being mentally ill can affect the practice of psychogeography. I then explore connections between psychogeography and poetry, drawing on the critical work of Peter Barry to develop a set of tropes belonging to psychogeographic poetry. I illustrate these tropes with examples from *Put on a Noddies Coate* and other psychogeographic poems.

In my third chapter, "Warnes Nine Daies Iteration," I suggest that repetition is a key part of psychogeography and focus on the different ways I make use of repetition and quotation in my poem. I outline how Jacques Derrida and Judith Butler theorise

repetition as an essential quality of both language and the construction of identity and I show how this relates to attempts by mentally ill people to reclaim the language of madness and mental illness. I follow this with a related overview of how repetition in poetry can transform the meaning of the repeated text and foreground the essential iterability of language. I then provide examples of how I use repetition and quotation in *Put on a Noddies Coate* to explore the intersections of language and identity in relation to madness. I also examine my walk as repetition, showing how my repetition of Kemp's journey and my use of quotation are interlinked.

Taken together, these chapters show how in *Put on a Noddies Coate* I use a repeated journey from London to Norwich to create an interplay between the artificial madness of the early modern fool and modern discourses about mental illness. This interplay provides a way of writing about mental illness which focuses on the discourses which create my identity as a mentally ill person, the way they shape my embodied experience of the world around me, and how they might be disrupted in a critical and humorous way through bringing madness back into contact with early modern folly.

Chapter One

Will Kemp as Mad Morris Dancer

1.1 Introduction

When the fool Will Kemp describes himself in *Kemps Nine Daies Wonder* (1600) as a "mad Morrice-dancer" (10) who has spent his life performing "mad Iigges and merry iestes" (2), his use of "mad" is part of a rich association between folly and madness that was prominent in the early modern period. In Shakespeare's *King Lear* (1606), the mad King is banished to the stormy heath with his Fool and Edgar disguised as the mad vagrant Tom o' Bedlam. In the graveyard scene in *Hamlet* (1600), the dead jester Yorick is described as a "whoreson mad fellow" and a "mad rogue" (5.1.134-136).[10] In *Twelfth Night* (1602), the fool Feste mocks Malvolio, telling him "you are mad indeed if you are no better in your wits than a fool" (4.2.67-68). The connection was not limited to the theatre. Robert Burton in *The Anatomy of Melancholy* (1621) argues that "folly Melancholy madnesse are but one disease" (14).

Folly and madness were linked because both were contrary to reason, sometimes as a lack of reason and sometimes as a wisdom that transcended reason. Hence the speech of both fools and mad people was often presented in plays as deviating from standard sense. Ophelia in her madness "speaks things in doubt / That carry but half sense" (*Hamlet*, 4.4.7-8). Likewise, the speech of the fool Dogberry in *Much Ado About Nothing* (1598) is irrational, full of malapropisms and mistakes, such as when he informs Leonato that "our watch, sir, have indeed comprehended two

[10] All quotations from Shakespeare plays are taken from *Complete Works* edited by Jonathan Bate and Eric Rasmussen, Macmillan, 2007.

auspicious persons" instead of "suspicious persons" (3.5.34-35). Although linked in opposition to reason and sense, the responses to them differ. The nonsensical speech of Dogberry and other fools is a cause of laughter, but the nonsensical speech of Ophelia and other mad characters causes concern about their welfare and the harm they may do to others.

Kemp's description of himself as "mad" suggests that the distinction between folly and madness was not always clear cut. As I will show, in *Kemps Nine Daies Wonder*, Kemp played with the similarities and differences between the two categories, invoking common discourses on madness and folly but always positioning himself as a sane performer who is in control of his language and behaviour. However, before I examine the specifics of *Kemps Nine Daies Wonder*, I firstly need to consider the problems which arise when trying to define early modern folly and madness.

1.2 The Terminology of Folly and Madness

Folly and madness in early modern culture have both been the subject of much critical attention. In the past few decades, work on the topic of early modern folly includes Sam Hall's *Shakespeare's Folly* (2016), Robert H. Bell's *Shakespeare's Great Stage of Fools* (2011), Robert Hornback's *The English Clown Tradition from the Middle Ages to Shakespeare* (2009), and Bente A. Videbaek's *The Stage Clown in Shakespeare's Theatre* (1996). On the theme of early modern madness there are Bridget Escolme's *Emotional Excess on the Shakespearean Stage* (2014), Carol Thomas Neely's *Distracted Subjects* (2004), Duncan Salkeld's *Madness and Drama in the Age of Shakespeare* (1993) and Michael MacDonald's *Mystical Bedlam* (1981). These books attest to the complexity of folly and madness during the early modern period. Questions about the characteristics and significance of both categories are still far from settled.

With such debate about each category it is unsurprising that there is currently no critical work that attempts to explore in detail the association between folly and madness in the early modern period.

The terminology used in the discourses which shaped folly and madness as concepts was varied and imprecise. Turning first to folly, David Wiles observes that "In Shakespearean dialogue generally, the word 'fool' is used with enormous freedom" (68), a statement which is true not just of Shakespeare's plays but the period in general. The term *fool* could refer to roles as various as the court jester, the theatrical clown, the carnival fool in folk celebrations, and the natural fool whose impaired intelligence and irrational behaviour would now likely lead to a medical diagnosis. Even the role of theatrical clown, the type of fool Kemp was, cannot be easily pinned down. Bente A. Videbaek argues that "The Elizabethan stage clown is a conglomerate of a large number of different ancestors" including the comic servant in Greek and Roman theatre, the Vice in medieval morality plays, the Commedia dell'Arte tradition, the village idiot and the historical court fool or jester (2). The related term *folly* was similarly broad. In *Praise of Folly*, Erasmus presents Folly as a goddess who celebrates what Sam Hall describes as "three avatars" of folly (41). The first of these avatars is the folly of common human behaviour, for example the ways in which love makes people act in an irrational way. The second is the folly of those in positions of authority who claim specialist knowledge, with an emphasis on scholastic sophistry within the Catholic Church. The third is based on the Christian idea that in contrast to the wisdom of God, everyone is foolish. As Hall shows, similar ideas can be seen in Shakespeare's plays. For example, Feste's mock citing of "the old hermit of Prague" (*Twelfth Night* 4.2.9) corresponds to Erasmus's second avatar (Hall 47). Erasmus's three avatars of folly are few in number compared to those listed elsewhere. Timothy Granger's poem *The XXV*

Orders of Fooles (1570), as its title suggests, lists twenty-five varieties of folly. These varieties are based on types of bad or foolish behaviour and often take the form of a proverb, for example: "He is a Foole, and voyd of all prudence, / Which to vayne tales doth geue all his credence" (Granger). In *The Hospitall of Incurable Fooles*, a sixteenth century Italian work translated into English in 1600, Tomaso Garzoni goes even further and lists thirty varieties, each of which has their own cell in the Hospital of Incurable Fools. These varieties include "senselesse and giddie-headed Fooles" (44), "Fooles obstinate, like to an horse or mule" (117), and "lunaticall and Fooles by season" (77). This last category is not the only one in Garzoni's fictional hospital which uses the language of madness to describe a variety of folly, suggesting a lack of firm distinctions between the two categories.[11]

The discourses which constructed madness as a concept were equally varied. Roy Porter observes that madness "donned many guises and acted out a bewildering multiplicity of parts in early modern times: moral and medical, negative and positive, religious and secular" (69). Michael MacDonald notes that "The language of popular psychology in the seventeenth century was rich and complex, but it was not very precise" (xii). Duncan Salkeld argues that a "*mélange* of terms was used by physicians and poets alike" to write about madness (23). This *mélange* was made up of humoral terminology, language derived from Greek and Roman tragedy, and popular ideas about demonic possessions (Salkeld 20). Salkeld concludes that "This dispersal of meanings is significant, for it implies that the definition of madness is impossible" (26). It is also

[11] A new translation of Garzoni's book by Daniela Pastina and John W. Crayton was published in 2009 under the title *The Hospital of Incurable Madness*, a perhaps more accurate translation of the original Italian title *L'Hospedale de' pazzi incurabili*, but distancing it from the folly literature of the period. *Pazzi* is the ancestor of the modern Italian *pazzo*, a word that is used figuratively to describe "crazy" behaviour and is considered offensive in the context of mental illness (Edwards).

important that the language of madness was not simply a medical language. Carol Thomas Neely notes its use was "often figurative and can include almost any excessive expression of emotion: anger, especially, but also lust, jealousy, folly, stupidity" (3). Neely's observation, like Garzoni's categories of folly, suggests a degree of imprecision in early modern discourses which conflated folly and madness through the use of a shared vocabulary.

This variety in terminology reflects the fact that madness and folly were not static concepts during the early modern period. In relation to madness, Neely argues that "this period manifests heterogeneity, regendering, and widespread change in the discourses of distraction" (2) and provides the following summary of the most significant changes:

> Supernatural rituals were adapted for secular and social ends. New languages for the mad were invented on stage. Conditions such as lovesickness took on changed gender associations. New subcategories such as women's melancholy were theorized. The practices of confinement were reinvented in the theatre. The discourses of madness flourished because they were useful in reconceptualizing the boundaries between natural and supernatural, masculinity and femininity, body and mind, feigned and actual distraction. (2)

Likewise, there were significant differences between successive theatrical fools such as Richard Tarlton, Will Kemp and Robert Armin. Tarlton, who died in 1588, presented himself as a rustic simpleton with a reputation for drunkenness. In his act he combined music and dancing with verbal improvisation and audience interaction, as recorded in *Tarlton's Jests* (1613). Kemp was primarily known as a physical comedian, famous for

his comedic jigs. Wiles states that "It was Kemp rather than Tarlton who made dancing the centrepiece of his clowning" (15). Armin, who replaced Kemp in the Lord Chamberlain's Men, was a more verbal fool, but less of an improviser than Tarlton, allowing Shakespeare to create complex roles for him such as the Fool in *King Lear*.

There was also an important difference between natural fools and artificial fools. Natural fools, as the term suggests, were those whose folly was deemed natural and unintentional. These natural fools were sometimes kept as household fools to provide entertainment for the wealthy, but other natural fools would have been looked after by their families or lived in medical establishments. Artificial fools were those whose folly was performed as part of a role such as court jester or theatrical clown. This division possibly "goes back at least to the early Roman empire" (Metzler 193). It was certainly well-established in England by the Middle Ages and was still active during the early modern period. It appears in Robert Armin's *A Nest of Ninnies* (1608), a collection of tales about fools which "has as its running theme the distinction between a fool 'artificial' and a fool 'natural'" (Wiles 139).[12] This theme can be seen in a short poem from *A Nest of Ninnies* which emphasises that artificial fools make themselves fools:

> Naturall Fooles, are prone to selfe conceipt:
> Fooles artificiall, with their wits lay wayte
> To make themselues Fooles, liking the disguise,
> To feede their owne mindes, and the gazers eyes. (10)

[12] The poets John Ashbery and James Schuyler co-wrote a novel called *A Nest of Ninnies* (1969). Ashbery states that "the title comes from an Elizabethan *sottiserie* I had noticed in a bookseller's catalogue" (Ashbery). This was presumably Armin's book. Other than the title, the book itself does not draw on early modern folly literature.

In *Fools and Idiots?* Irina Metzler suggests that "Natural fools might further be subdivided into 'innocents', possibly people who in politically incorrect but plain language were 'slow-witted' or 'mentally retarded', and the madman-fools who may have been congenitally or spasmodically insane" (184). Metzler uses this division between natural fools to study intellectual disabilities in the Middle Ages, allowing her to focus on "innocents" rather than "madman-fools." In the early modern period, natural fools and mad people were understood as separate, though similar, categories. This can be seen in Thomas Middleton and William Rowley's play *The Changeling* (1622).[13] One of the major locations in the play is a medical establishment in which both fools and madmen are confined and treated by the doctor Alibius. Alibius's servant Lollio explains that "We have but two sorts of people in the house, and both under the whip, that's fools and madmen; the one has not wit enough to be knaves, and the other not knavery enough to be fools" (Middleton and Rowley [1999] 1.2.43-45). The similarity between the two is further reinforced when both sets of patients are described as "brainsick" by Alibius (1.2.51). However, some differences between the two categories can be inferred as the play progresses. Alibius, suspicious of his wife Isabella, instructs Lollio to guard her from any suitors. Two characters, Antonio and Franciscus, pretend to be a fool and a madman respectively to access Isabella and seduce her. During a later scene, Isabella also disguises herself as a mad patient to thwart Antonio's attempts at seduction. We therefore have one counterfeit fool and two counterfeit mad people. From their counterfeited speech we can see differences

[13] Michael MacDonald argues that "Literary madmen embodied medical and legal ideas about how insane people talked and acted, as well as popular notions of abnormal behaviour" (122). Therefore, texts such as *The Changeling* provide a useful overview of madness and folly that goes beyond theatrical conventions.

between natural fools and mad people, especially as the counterfeited speech tricks Alibius and can therefore be inferred to be a relatively accurate imitation. When pretending to be a natural fool, Antonio's speech is child-like and he often laughs: "Ha, ha, ha, that's fine sport, cousin!" (1.2.164) is a typical example. When pretending to be mad, Isabella and Franciscus' speech is full of classical allusions and seems to confuse reality with myth. A good example of this is when Isabella enters the stage as Antonio is dancing and seems to confuse his dancing with Icarus flying: "Hey, how he treads the air; shoo, shoo, t'other way, he burns his wings else" (4.3.96-97). These examples suggest that the key difference between natural fools and mad people is that the former lack understanding because they are childish and unintelligent whilst the latter lack understanding because although they are intelligent they are delusional.

The feigning of madness and folly in *The Changeling* raises the question of how such feigning is different from the artificial fool's performance. It is important to distinguish artificial fools from those who feigned folly and madness. An artificial fool performed acts of folly for the entertainment of others as part of a conventional social role. There were other reasons why folly and madness could be imitated. One such example is Edgar feigning madness as Tom o' Bedlam in *King Lear* to escape the treachery of his brother. Edgar's feigning taps into a wider concern in the period about people feigning madness and other disabilities to gain charity. As Linda Woodbridge argues, "Edgar's disguise comes right out of the literature of roguery and vagrancy" (221). His performance resembles the description of an Abraham man in John Awdelay's *The Fraternitye of Vacabondes* (1575): "An Abraham man is he that walketh bare armed, and bare legged, and fayneth hymselfe mad, and caryeth a packe of wool, or a stycke with baken on it, or such lyke toy, and nameth himselfe poore Tom" (3). In *The Changeling*, the characters of a natural fool and a mad person are

feigned in order to woo Isabella. Both examples present a type of feigning meant to deceive others, in contrast to the artificial fool whose performance is intended to be recognised as a performance.

One response by critics and historians to the terminological complexity is to impose a retrospective limit on the vocabulary to allow for greater precision and consistency. Neely chooses to use the term "distraction," which has the advantage of being a word no longer used to describe mental illness and can therefore "defamiliarise the condition" as well as "express the inner experiences of sufferers as they perceived themselves and were perceived by others" (3). Similarly, both David Wiles and Elizabeth Ford refer to Kemp as a clown rather than a fool. Wiles claims that "fool" was the "normal colloquial term" whereas "clown" was part of a "specialized playhouse vocabulary" (66). Ford acknowledges that Kemp describes himself as a fool but chooses not to use that word herself as "the term 'clown' relates more specifically to . . . the 'principal comedian' at a playhouse" (25).[14]

Although placing retrospective limits on terminology allows for a narrowing of focus which can be useful, it risks over-simplifying the concepts or even creating anachronisms which reflect the interests of the contemporary critic more than the reality of the early modern period. An alternative response to the problem of imprecise language is to adopt a Derridean approach, as Salkeld does in *Madness and Drama in the Age of Shakespeare*. Salkeld argues that "the meaning of madness is deferred across the difference of related words. The associated terms mark the trace of madness in the text as its meaning slides between signifiers" (28). Such an approach highlights that

[14] Kemp uses "fool" in *Kemps Nine Daies Wonder* without ever using the term "clown," so it seems to me more appropriate to describe him as a fool in the context of his morris dance.

"the meaning of madness cannot be divided from the language in which its various states are described and the history in which it is forged" (Salkeld 28). This means that there is no need to struggle against the variety and imprecision of the terminology because it is this very variety and imprecision which contributes to the meaning of madness. Salkeld is right to invoke this deferral of meaning across words, but it is also important to note that meaning is deferred across texts. Each text from the early modern period that is involved in the discourses about folly and madness, including *Kemps Nine Daies Wonder*, reiterates various and related cultural conventions about folly and madness, without which it would have been unintelligible to its contemporary audience, and by doing so also creates new possibilities of meaning by repeating these conventions in a new context. As Derrida argues, "the structure of iteration . . . implies *both* identity *and* difference" ("Limited Inc" 53). Therefore, it is useful to examine both how folly and madness are described within Kemp's text and how this compares to other early modern examples. To supply more context for this analysis. I will now provide a brief biography of Kemp and summary of the most important scholarship on him.

1.3 Will Kemp

Will Kemp was the preeminent artificial fool in England during the 1590s. He first appears in historical records in the 1580s as a fool in the entourage of Robert Dudley, Earl of Leicester, spending time in northern Europe as part of the Earl's entourage (Wiles 31). After Dudley's death in 1588, Lord Strange, Earl of Derby, became Kemp's patron and this seems to be the start of his career in the theatre (Wiles 33). He subsequently joined the Lord Chamberlain's Men and mentions of his name in the stage directions of early quartos show that he performed as Dogberry in *Much Ado About*

Nothing and Peter in *Romeo and Juliet* (1594).[15] Kemp was well-known for his jigs, which are referenced in Satyre X of John Marston's poem *The Scourge of Villanie* (1598): "The Orbes celestiall Will daunce *Kemps Iigge*. They'le reuel with neate iumps" (107). Kemp's jigs were short comic dramas, typically performed in the theatre after the end of a play, relying on simple rhymes, bawdy comedy, and dancing. Jigs, either written by Kemp or associated with him as a performer, were published during his lifetime. On 28th December 1591, there is an entry in the Stationers' Register for "the Thirde and last parte of Kempes Jigge" and on 21st October 1595 there is an entry for "a ballad called KEMPS newe Jygge betwixt, a souldiour and a Miser and SYM the clown."[16] Jigs were often criticised for being low-brow, obscene, and appealing to a disreputable audience, a criticism Kemp's jigs did not escape, as shown by this reference to them in Satire V of Edward Guilpin's *Skialetheia* (1598):

> But oh purgation! yon rotten-throated slaves
> Engarlanded with coney-catching knaues,
> Whores, Bedles, bawds, and Sergeants filthily
> Chaunt *Kemps* Iigge, or the *Burgonians* tragedy. (54)

[15] Kemp is named several times in the speech prefixes for the role of Dogberry in the 1600 quarto of *Much Ado About Nothing* and there is a reference to Kemp entering the stage in the 1599 quarto of *Romeo and Juliet*.

[16] The 1591 entry is believed by critics to refer to three connected jigs linked by the character Rowland, but there is no surviving copy to confirm this (Clegg and Skeaping 21). Likewise, no copy of Kemp's new jig from 1595 survives, but it is believed that a version of the jig survived under the name *Singing Simpkin* as recorded by Robert Cox in *Actaeon and Diana* (1656) (Clegg and Skeaping 101).

Kemp left the Lord Chamberlain's Men in unknown circumstances in 1599 before morris dancing from London to Norwich early the following year.[17] He then possibly morris danced over the Alps to Rome, though if he did, he did not record it in a pamphlet as he had with his earlier dance. After a return to acting he most likely died in 1603 (Wiles 41).[18]

The major works of scholarship on Will Kemp are David Wiles' *Shakespeare's Clown: Actor and Text in the Elizabethan Playhouse* (1987) and Elizabeth Ford's PhD thesis *"Enter Will Kemp": The Role of the Stage Clown in the Composition and Revision of Shakespeare's Plays, 1592-1599* (2013). Both Wiles and Ford are interested in the relationship of Kemp as an actor to the texts of Shakespeare's plays. Of the two, Wiles looks more closely at *Kemps Nine Daies Wonder* and provides some interpretations which I make use of below. On the specific subject of *Kemps Nine Daies Wonder* there is one significant essay, Max W. Thomas's "*Kemps Nine Daies Wonder*: Dancing Carnival into Market" (1992). Thomas argues that Kemp's morris dance should be read in the context of early capitalism as Kemp aims "to situate himself and his abilities firmly within emergent market structures" (512). To achieve this Kemp invokes the communal anarchic excesses of the carnivalesque which are associated with morris dancing, but he is careful to distance himself from them, creating a commercial venture focussed on a skilled individual performing for paying customers. The evidence from *Kemps Nine Daies Wonder* that Kemp was keen to earn money from his dance

[17] In some sources Kemp's morris dance is dated as 1599, in others as 1600. The reason for this discrepancy is that until England adopted the Gregorian calendar in 1752 the new calendar year began on 25th March. Kemp's dance occurred in February and early March in what was 1599 under the old calendar, and 1600 if the Gregorian calendar is retrospectively applied. I have chosen to use 1600 as the date of Kemp's dance.
[18] See David Wiles' *Shakespeare's Clown* for the most detailed biography of Kemp.

via wagers suggests that Thomas is right to emphasise the commercial aspects of both the dance and the pamphlet.

I will show that Kemp both invokes and distances himself from madness and natural folly in a way that is similar to his approach towards the carnivalesque. As Linda Woodbridge has argued, "to some extent the enabling fiction of the professional court jester is that he *is* mentally deficient" and that consequently a "confusion between wit and butt, jester and mental deficient, was built into the concept of professional jester" (143). *Kemps Nine Daies Wonder* utilises this confusion to create a humorous text in which Kemp gestures towards the anarchic humour of the natural fool and the irrational behaviour of the mad person, but he is ultimately in control and respectful of social boundaries.

In the following section I provide a reading of each instance in *Kemps Nine Daies Wonder* that mentions madness or folly. I also look at moments in the text that, while not explicitly mentioning folly or madness, still have a connection to these themes. I will suggest ways in which the text reproduces early modern discourses about madness and folly and how the character of Kemp, as he exists in the pamphlet, distances himself from them in order to define his own role as an artificial fool. For the broader early modern context, I will draw on relevant texts written both before and after *Kemps Nine Daies Wonder* as my aim is not to suggest any direct allusions, but to show how Kemp's text interacts with ideas that were circulating during that period.

1.4 Folly and Madness in *Kemps Nine Daies Wonder*

Kemps Nine Daies Wonder starts with a dedication to Anne Fitton, "Mayde of Honour to the most sacred Mayde, Royall Queene Elizabeth" (1). The dedication begins: "Honorable Mistris, in the waine of my little wit I am forst to desire your protection,

else euery Ballad-singer will proclaime me bankrupt of honesty" (1). Neither the desire for protection by a social superior nor modesty about oneself are unusual in early modern dedications. Although there is no surviving evidence of any ballads about Kemp from the period before the publication of *Kemps Nine Daies Wonder*, it is not improbable that there were some. The phrase "in the waine of my little wit" is conventionally modest but in the context of Kemp's role as a fool it also suggests the lack of intelligence of a natural fool, especially as natural fools often needed protection because they were unable to look after themselves. As a natural fool would lack the intelligence to write *Kemps Nine Daies Wonder*, there is an irony to identifying with the natural fool which emphasises the artificial performance of Kemp's folly.

Contrasting himself to the lying ballad-writers, Kemp asks Anne Fitton to read his pamphlet and

> receiue it, I beseech you, such as it is, rude and plaine; for I know your pure iudgement lookes as soone to see beauty in a Blackamoore, or heare smooth speech from a Stammerer, as to finde any thing but blunt mirth in a Morrice dauncer, especially such a one as Will Kemp, that hath spent his life in mad Iigges and merry iestes. (2)

As mentioned above, jigs were an important part of Kemp's repertoire and were performed in the theatre after a play had ended. The texts of four of Kemp's jigs survive, two in English, two in German. All four involve the theme of adultery and a fool wooing a woman. Wiles argues that Kemp's jigs can be distinguished from other early modern jigs by "the tightness of their construction" (52). This suggests that the jigs are not mad in the sense of being excessive or out of control. In terms of content, Kemp's jigs differ

from others in that the fool "is a controller rather than butt of the humour" (Wiles 52). Again, the fact that the fool was in control and manipulating situations does not suggest a mad figure. In what sense could such jigs be said to be "mad?" The jig "Singing Simpkin," in which the clown Simpkin woos a young wife while her husband is absent, provides a possible answer. At the start of the jig the wife asks "How is't Monsieur Simpkin, why are you so sad?" to which Simpkin replies "I am up to the ears in love, and it makes me stark mad" (Clegg and Skeaping, 109). "Mad ligges" therefore might refer to the love-madness of the wooer. This suggests that the madness associated with Kemp is a performance, part of a theatrical speciality, rather than a characteristic of himself. This is further reinforced by the way in which he refers to himself in the third person, as if the Will Kemp who performs these mad jigs is not identical to the Will Kemp who is making the dedication. Such rhetorical complexity means that his "blunt mirth" is also a performance and one that relies on a degree of artistic sophistication that is anything but blunt.

Because he has just described his own jigs as mad, and considering his own role as a fool, it is surprising that as the dedication continues Kemp refers disparagingly to the ballad-makers who have spread false gossip about his dance as "mad fellows" and "lying fooles" (2). Why does he use such terms to insult others when elsewhere he uses them to describe himself? Perhaps the ambiguity of the terms is important. One explanation is that in this context Kemp is describing the ballad-makers as genuinely mad and natural fools in contrast to himself as an artificial fool whose madness is a performance. There is also another plausible possibility. Wiles argues that in the aggression towards lying ballad-makers, "It is not clear whether Kemp's projected paranoia is real, or a Tarltonesque posture – or a subtle fusion of both" (25). If it is a posture that draws on the performance tradition of Richard Tarlton, who liked to

exchange humorous insults with his audience, then it could be an intentional joke that Kemp is using terms of abuse that also apply to himself and therefore foolishly undermining himself when he is attacking others.

When Kemp arrives in Stratford Langton on the first day of his dance, he is greeted with a spectacle that has been arranged for his enjoyment: "Many good fellows being there met, and knowing how well I loued the sporte, had prepared a Beare-bayting; but so vnreasonable were the multitudes of people, that I could only heare the Beare roare and the dogges howle" (5). Bear-baiting was a popular entertainment, often competing with the theatre for audiences. There was a connection between natural fools, mad people and animals during this period as all three were considered as being without reason. Hence Claudius, when pitying the madness of Ophelia, says that without judgement "we are pictures or mere beasts" (*Hamlet* 4.4.81). The clown Launce in *The Two Gentlemen of Verona* (1590) is very much the equal of his dog. Bottom in *A Midsummer Night's Dream* (1595) is given the head of an ass. As part of an argument about the similarities between bear-baiting and early modern theatre, Wiles argues that "Henslowe and Shakespeare deployed clowns, just as they deployed bears [in works such as *The Winter's Tale*] to create a flesh-and-blood spectacle capable of yielding complex meanings" (171-172).[19] The type of clowning practised by Kemp was certainly not as brutal as bear-baiting, but as his association with jigging and dancing attests, he was known for performing physical spectacles. Such a connection is not explicitly made in the text, but because of the common connections between fools, madness and animals in early modern culture it is not unreasonable to see an implicit

[19] Wiles argues that early modern audiences read meanings about bravery and courage into such spectacles as bear-baiting and cock-fighting (168-171). These meanings are very different to the comic meanings created by the physical acting and dancing of clowns. There is no evidence to suggest that bear-baiting was ever seen as comic.

allusion. That there is such an allusion is supported by his use of "vnreasonable" to describe "the multitudes of people." There is a comic irony in a fool describing other people as unreasonable and the irony is foregrounded if the bear-baiting has already put the reader in mind of unreason.

On the fourth day of his dance Kemp complains that because of the poor state of the roads he "had the heauiest way that euer mad Morrice-dancer trod" (10). To morris dance such a long way in bad conditions is of course a mad thing to do in the sense of being foolish and unwise. It is also pertinent that there is a connection between madness and morris dancing. Although it is slightly later than the period this chapter focuses on, it is interesting to note that in 1688 "The account books of the Glovers' Company in Shrewsbury show payment of one shilling to the 'Bedlam-Morris'" (Cutting 123). This suggests a specific link, albeit at a later date, between madness and morris dancing, though John Cutting in his history of morris dancing notes that "the word 'bedlam' is rare in morris before the 1970s revival" (123). A connection between madness and morris dancing earlier than 1688 can be found in Shakespeare and Fletcher's *The Two Noble Kinsmen* (1613) in which the jailer's daughter, driven mad by unrequited love, joins in a morris dance performed for the duke Theseus. She is invited to do so by the other dancers because one of the expected female dancers has not turned up and the Jailer's daughter, who happens to be passing by, would make a good substitute as a madwoman will do "the rarest gambols" (3.5.76). In *The Changeling*, the natural fools and madmen in the care of Alibius are ordered to provide entertainment at a wedding because "your best dancers are not the wisest men; the reason is, with often jumping they jolt their brains down into their feet, that their wits lie more in their heels than in their heads" (3.3.259-263). Kemp's dance is certainly a rare feat of dancing. He proudly boasts that his "pace in dauncing is not ordinary" and

several times mentions people who attempt to dance with him but fail to keep up. Describing himself as a "mad Morrice-dancer" emphasises his unusual prowess as a dancer.

Kemp's humour was often physical and there are several moments of slapstick in *Kemps Nine Daies Wonder*. When dancing along a muddy road between Chelmsford and Braintree, Kemp is joined by two young men. They come to a broad puddle. Kemp almost succeeds in jumping over the puddle, falling "in ouer the anckles at the further end" (10). One of the men attempts the same jump but fails to leap as far, becoming stuck in the middle of the puddle from which he has to be pulled out by his friend. Kemp tells us that "I could not chuse to lough to see howe like two frogges they laboured" (11). As Kemp is the fool there is an expectation that the reader's laughter should be directed at his own misfortune. It was typically the fool who was laughed at, even when they were genuinely in pain. In his jest-book *A Nest of Ninnies*, Robert Armin recounts a jest in which the natural fool Jack Miller "very nimbly thrustes in his head into the hot Ouen, which being but newly opened, on the sodaine he was singed both of head and face" (34). In contrast, Kemp's physical comedy in *Kemps Nine Daies Wonder* is based on laughter at the expense of other people's suffering, suffering that is notably milder than that suffered by Jack Miller. When Kemp himself suffers a physical misfortune, he does not present it as funny, complaining that "at Romford townes end I strained my hip, and for a time indured exceeding paine" (34). Kemp is using the humour of the jest-book, but by presenting the fool as the cause rather than the victim of this mild slapstick he illustrates that his humour is less brutal than that of some natural fools. He is the manipulator of comic situations rather than the unwitting victim.

The puddle incident is not the only time during his journey when Kemp is joined in his dancing. On his way to Clare he is joined by "a lusty Country lasse" (12) who borrows some bells from Kemp and dances a mile with him. Because Kemp describes her as his "merry Mayde marian" (12), Wiles argues that here "Kemp plays upon the idea that he is a traditional Lord of Misrule" (26). The Lord of Misrule was a person of low social status appointed to preside over the Feast of Fools during Christmas festivities and was associated with drunkenness and the temporary reversal of social hierarchies. Wiles provides further evidence for his claim, arguing that Thomas Nashe's reference to Kemp as "Caualeire Monsieur du Kempe" (1) in the dedication to *An Almond for a Parrat* (1590) and Kemp's own reference to himself in *Kemps Nine Daies Wonder* as "Caualiero Kemp, head-master of Morrice-dauncers, high Head-borough of heighs" (3) are examples of "mock-heroic titles" relating to the Lord of Misrule (Wiles 111). As the relationship between *Kemps Nine Daies Wonder* and carnival is explored in depth by Max W. Thomas, I will not go into further detail here. In relation to my topic, Kemp's gesturing towards similarities between himself and the Lord of Misrule suggests his folly is within the bounds of a conventional social performance rather than natural. This artifice is further reinforced as the Feast of Fools had more or less died out in England as a festival by the end of the fourteenth century (Billington 1). This means that the references to it in Kemp's text are anachronistic, foregrounding their artifice as an out-of-date custom.

When in Melford, Kemp stays with Master Colts, "a very kinde and worshipfull Gentleman" (13), for three nights and on the day of his leaving "master Colts his foole would needs daunce with me, and had his desire, where leauing me, two fooles parted faire in a foule way" (14). This is the only fool other than himself that Kemp mentions in his text. It is unclear whether this fool is a natural fool or an artificial fool. It is

frustrating that there is not more specific information about this fool, as other than Kemp feeling a certain comradeship with a household fool who also dances, it does not indicate much about the specifics of Kemp's relationship to folly.

On his way from Clare to Bury St Edmunds, Kemp is invited into the house of the "widdow Eueret" whom he praises as "a woman of good presence, and, if a foole may iudge, of no smal discretion" (14). Like the earlier reference in the dedication to "the waine of my little wit," this seems to be an example of Kemp referring to the lack of intelligence of the natural fool in order to humble himself as he praises a social superior. As Thomas states, Kemp "uses the pamphlet to show himself diligently courting authority" (514) and I would add that one of the key ways he does this is to compare himself to a natural fool when praising them. It is the fact that Kemp is an artificial fool that allows him to adopt this guise without undermining the reader's trust in his judgement when praising.

On the eighth day of his dance, Kemp deviates from his usually deferential attitude towards his hosts. In Rockland, he rests at an inn where his host is "a very boone companion" (16) and a "good true fat-belly" (17) who speaks with a stammer. Kemp introduces a poem about him with the words "wee must not thus let my madde Hoast passe" (17). The poem celebrates the innkeeper's friendliness, excessive drinking, and his tales of historic battles. It is likely that the social status of the host, as someone who runs an inn, makes Kemp feel that he is able to laugh at him as an eccentric character. The tone is one of affectionate mocking rather than ridicule. It is also true that fools sometimes have a licence to mock, for as Olivia states in *Twelfth Night* "There is no slander in an allowed fool, though he do nothing but rail" (1.5.94-5).

After concluding the story of his morris dance, Kemp returns to the topic of ballad makers spreading lies about him, addressing them directly in a tone that is certainly not affectionate:

> I know the best of ye, by the lyes ye writ of me, got not the price of a good hat to couer your brainles heads: if any of ye had come to me, my bounty should haue exceeded the best of your good masters the Balled-buiers, I wold haue apparrelled your dry pates in party coloured bonnets, and bestowd a leash of my cast belles to haue crown'd ye with cox-combs. (27)

The ballad writers are like natural fools, as they are "brainles," and therefore deserve to be dressed in the fool's costume like Kemp. Again, there is a comic irony that Kemp is insulting others by describing them as fools whilst at the same time distancing himself as an artificial fool from natural fools.

Kemps Nine Daies Wonder finishes with a final warning to the ballad writers: "So farewel, and crosse me no more, I prethee, with thy rabble of bald rimes, least at my returne I set a crosse on thy forehead that all men may know thee for a foole" (30). Whilst the previous reference to dressing the ballad writers in bells and cox-combs is easily comprehensible as the uniform of a fool, I have not come across any reference to fools, either natural or artificial, having a cross on their forehead. Maybe this pun on "crosse me no more" is a reference to the branding of criminals.

1.5 Conclusion

My reading of *Kemps Nine Daies Wonder* shows that despite Kemp describing himself as mad, it is clear from the text that he is not medically mad by early modern criteria.

Nor is his folly that of a natural fool. Rather, Kemp's references to madness and folly emphasise his own role as an artificial fool. As Thomas argues, Kemp is trying to position himself as a performer for hire, "an honest and worthy participant in the commercial world of entertainment" (516-517). Whereas Thomas focuses his argument on the ways Kemp both invokes and distances himself from the disorder of carnival, I have shown that Kemp also invokes and distances himself from natural fools and madness. Although *Kemps Nine Daies Wonder* gestures towards the erratic and irrational behaviour that was associated with madness and natural folly, Kemp makes clear that his own performance as an artificial fool is controlled and moderate.

Salkeld argues that "Shakespeare's comedies play only with imputed or seeming madness" and that none of the characters are genuinely mad as they sometimes are in the tragedies (67). Kemp's emphasis on his madness and folly as only imputed and not genuine fits with this. As well as assuming, as Thomas does, that *Kemps Nine Daies Wonder* is aimed at potential employers, it is also reasonable to assume that the text is intended to entertain and amuse the reader. Kemp's imputed madness, therefore, belongs to early modern comedic conventions in common with Shakespeare's comedies.

However much *Kemps Nine Daies Wonder* might emphasise that Kemp was an artificial fool, it is still the case that both natural folly and madness are regularly mentioned and alluded to. *Kemps Nine Daies Wonder* reiterates early modern connections between genuine madness and performed madness, between natural folly and artificial folly, emphasising that the connection between the performing fool and the mentally afflicted was strong during the early modern period. A professional fool such as Kemp had to present himself within these various and complex discourses.

Chapter Two

Mad Walkers and Psychogeographic Poetry

2.1 Introduction

In early modern drama, the actor playing the fool would often "disrupt the orderly progress of the narrative" through audience interaction and improvised clowning (Wiles x). There is something of the spirit of the fool in the way psychogeographers disrupt the usual orderly progress of walking, using play and improvisation to subvert and challenge the narratives told about places. In June 2017, I walked from London to Norwich, following the footsteps of the fool Will Kemp in a psychogeographic repetition of his "mad" dance. In this chapter, I examine two main aspects of psychogeography and how it relates to *Put on a Noddies Coate*. I firstly examine the relationship between mental illness and psychogeography, examining both how my mental illness has affected my work and how Iain Sinclair in *Edge of the Orison* (2006) recreates a mad walk by the poet John Clare. I then explore connections between psychogeography and poetry, asking what makes a poem psychogeographic and showing how poems by poets such as Alice Oswald, Allen Fisher and Frank O'Hara, as well as my own *Put on a Noddies Coate*, share significant characteristics with other psychogeographic work.

2.2 What is Psychogeography?

Psychogeography is resistant to any firm definition. As Phil Smith states, "there is no detailed theoretical account of, or practical manual for, systematic psychogeographical praxis" (168). Tina Richardson argues that, because of the heterogeneity of uses and

practices, "when using the term *psychogeography*, one should always be thinking of psychogeograph*ies*" (Introduction 3). Merlin Coverley suggests that psychogeography resists definition "through a shifting series of interwoven themes and constantly being reshaped by its practitioners" (10). Bearing in mind these difficulties, and with no claim that this definition of psychogeography is conclusive, it is useful as a starting point to state that psychogeography generally refers to the playful exploration and critique of urban environments from the perspective of a walking subject. As the *psycho* part of its name suggests, there is a focus on psychology and the affect the environment has on the mind and behaviour of the individual as they walk through it.

The lack of a fixed definition for psychogeography has led some researchers and writers to develop their own terminology for their work: Phil Smith uses the term *mythogeography* (165), Nick Papadimitriou describes his work as *deep topography* (253), Tina Richardson has developed the concept of *schizocartography* ("Developing Schizocartography" 181). However, these methodologies are best understood as sub-categories of psychogeography rather than as separate practices, as shown by the inclusion of all three in the essay collection *Walking Inside Out* (2015) edited by Tina Richardson.[20] I am therefore sceptical of the need for coining any neologism to describe my walk when the term psychogeography is clearly useful, as Richardson's book shows, to describe a range of related uses of walking.

Despite the lack of a firm definition, there is a generally agreed upon history of psychogeography which interweaves traditions of walking as a radical practice with literary texts that similarly explore and critique the experience of place and which form "a literary subgenre" (Collier 131). It is possible to put the emphasis on the history of

[20] Unlike Richardson and Smith, Papadimitriou's own writing is not included, but his work is discussed in the book in Richardson's introduction, Smith's essay, as well as in essays by Luke Bennett and Phil Wood.

psychogeography as a practice, something that is done by the contributors to *Walking Inside Out*. The key figures in this history are the theoretical *flâneur* and the Situationist Guy Debord. The *flâneur* was a stroller around the arcades and boulevards of nineteenth-century Paris. He (the *flâneur* has predominantly been considered as male) is described by Charles Baudelaire as a "passionate spectator" who strolls incognito through the busy modern city and "enters into the crowd as though it were an immense reservoir of electrical energy" (9). The idea of the *flâneur* was further developed by Walter Benjamin who described him as one who goes "botanizing on the asphalt" amid the industrial luxury of Paris (16). He is a rebel against the industriousness of capitalism, epitomized by the idea that *flâneurs* "liked to have the turtles set the pace for them" (Benjamin 54). As these quotations from Baudelaire and Benjamin suggest, the *flâneur* is as much an evocative and poetic figure as one with a solid flesh and blood existence, but is nonetheless a precursor to the concept of psychogeography developed by Guy Debord. A member of the French avant-garde group Situationist International, Debord coined the term *psychogeography* in 1955, defining it as "the study of the specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals" (8). Debord also coined the related concept of the *dérive* in his 1957 essay "Theory of the Dérive," a term which denotes an unplanned journey, a drift through the city, which defamiliarises the urban environment. Although it is Debord who first coined the term psychogeography and produced the first theoretical work on the method, the Situationists did not regularly use psychogeography, Abdelhafid Khatib's 1958 description of the Les Halles district of Paris being a rare example. Since the 1990s, however, psychogeography has increasingly become a regular activity for new collectives in Britain such as the London Psychogeographical Association, the Leeds Psychogeography Group and the

Nottingham Psychogeographical Unit. These groups are exemplified by the "Loiterers Resistance Movement," a collective of psychogeographers who have regularly organised walks around the streets of Manchester "to reclaim them for play and revolutionary fun" (Rose "About the LRM"). As the appearance of the *flâneur* in the work of Baudelaire suggests, the practice of psychogeography cannot be fully separated from literary influence and it is to the literature of psychogeography that I will now turn.

In *Psychogeography* (2006), Coverley traces a history of walking as a visionary exploration of the urban environment in English literature that starts with Defoe's *A Journal of the Plague Year* (1722), is developed in works such as De Quincey's *Confessions of an English Opium-Eater* (1821), and is practised today by the likes of Iain Sinclair and Peter Ackroyd. These writers constitute "a home-grown tradition that has completely circumvented the work of Debord and the situationists but which clearly demonstrates an involvement with many of the same ideas" (Coverley 19). Coverley correctly identifies a visionary strand of literary psychogeography that invokes the gothic, the occult, and mystical alignments in its explorations of London, but his separation of this tradition from the Situationists is not beyond dispute. Alaister Bonnett finds links between Sinclair's psychogeography and the Situationists in the way that both invoke magic to disrupt the modern urban environment, although admitting that Debord himself was suspicious of magic ("The Enchanted Path" 475-476). In another essay, Bonnett uses the term *Magico-Marxism* to describe the use of magic in psychogeography by the Situationist-inspired London Psychogeographical Association, describing their characteristic style as "an ingratiating amalgam of class struggle rhetoric and antiquarian dottiness" ("The Dilemmas of Radical Nostalgia" 60).

Iain Sinclair describes the newsletter of the LPA as "the most useful of all London's neighbourhood tabloids" (*Lights Out for the Territory* 25).[21]

The two strands—the literary history of psychogeography and the practice—are so interwoven that it is impossible to separate completely the walking-based practice of psychogeography from the literature of psychogeography. This link is clearly seen in the work of Iain Sinclair, whom Richardson describes as "the godfather of contemporary psychogeography" (Introduction 9). In books such as *Lights Out for the Territory* (1997) and *London Orbital* (2002), Sinclair uses the walking-based activities of psychogeography as the basis of texts that belong to the literary-visionary tradition as set out by Coverley. These books achieved commercial success and, along with Will Self's *Psychogeography* (2007), a book which collects together articles written for a regular column in the *Independent*, helped bring psychogeography to a wider audience. This mainstream success has led some to bemoan the lost radicalism of psychogeography, arguing that it is now "a tradition in the sense of, say, Morris Dancing" (Hanson 11).[22] It is fair to say that Sinclair, whose earliest works of psychogeography such as *Lud Heat* (1975) and *Suicide Bridge* (1979) belong to the avant-garde British Poetry Revival of the 1960s and 70s, is more radical than Self. As Robert Sheppard has pointed out, Sinclair is interested in finding and making connections between "nodes of local or repressed cultural activity" so that "the ghostly template of an alternative culture may become visible" (34). Self's book, by contrast,

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[21] A broader account of the history of psychogeography could also include a range of other theoretical and critical work on place, space and walking such as Michel de Certeau's "Walking in the City" (1984) and Henri Lefebvre's *The Production of Space* (1991). For reasons of space I have limited myself to what I consider the most influential or representative texts.

[22] Hanson's comparison between psychogeography and morris dancing provokes the question of whether morris dancing once involved a radicalism that has been lost in the process of it becoming a "tradition." The answer is probably not, at least not in any way that is similar to the Situationist International or other radical avant-garde movements.

as its origins as a regular newspaper article would lead one to expect, is much more journalistic travel writing than anything Situationist or subversive.

Another potential sign that psychogeography has become a respectable tradition is the recent increase in academic attention, as seen in the essays collected in Richardson (2015) and the attention given to Sinclair's work in Robert Bond's *Iain Sinclair* (2005) and Bond and Jenny Bavidge's *City Visions* (2007). This does not mean, however, that psychogeography has been fully absorbed into the academy, for as Richardson notes "most of the time, these bipedal critics of urban space are not located in academia, nor are the product of their explorations" (Introduction 4). The development of a recognisable mainstream tradition also creates scope for radicalism, providing a canon for alternative psychogeographers to diverge from, undermine, and react against.

2.3 The Mad Walker

Despite this increased interest in psychogeography, there is a lack of research on what it might mean for a psychogeographer to be mentally ill.[23] What kind of impact does my mental illness have on how I practise psychogeography? Walking is not a neutral activity for mentally ill people. Historic and contemporary connections between mental illness and walking provide a rich landscape of meanings and associations before the mentally ill psychogeographer even steps out of the door.

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[23] Tina Richardson's use of the term schizocartography might seem a candidate for theoretical work on psychogeography and mental illness, but rather than being concerned with the medical diagnosis of schizophrenia, she is drawing on the work of Felix Guattari to critique capitalism. There is also the recent essay collection *Psychogeography and Psychotherapy* (2019), edited by the psychotherapist Chris Rose. The collection mostly contains essays by psychotherapists, although it also features work by Morag Rose and Phil Wood, who are both contributors to *Walking Inside Out*. The emphasis on the therapeutic potential of psychogeography differs from my own focus. My walk was not intended to be therapeutic.

Strange and excessive walking was seen as symptomatic of mental illness during the early modern period. The seventeenth-century physician Richard Napier recorded that his lunatic patient William Akens "Will wander up and down and did once go into the wood and lived in the wood three days and three nights without any food. Was at the first outrageous. Knoweth everybody, but his sole delight in wandering" (MacDonald 140-141). Akens was not a unique case. "Aimless wandering" was also recorded by Napier for eight other patients who were "mad, lunatic, or distracted" (MacDonald 141). Conversely, current scientific research suggests that walking can be an effective treatment for some mental illnesses. A 2012 meta-analysis of studies which looked at walking as a treatment for depression found that "Walking has a statistically significant, large effect on the symptoms of depression in some populations" although also noting that the current evidence base is limited (Robertson 66).

These connections suggest a significant and complex relationship between mental illness and walking that needs to be explored in greater depth. In this section I will firstly argue that the social position of the mentally ill person can affect the way in which they engage with psychogeography, drawing on work that has been carried out on the relationship between other social positions and psychogeography. I will then argue that the symptoms of a mental illness can alter the ways in which a psychogeographer perceives the environment they are walking through, with a focus on how the differences between urban and rural environments might affect the symptoms of mental illness. I will then conclude this section with a critique of Iain Sinclair's *Edge of the Orison* and the ways in which this work of psychogeography engages with, and fails to engage with, madness and mental illness.

2.4 Social Position of the Mad Walker

I earlier mentioned Abdelhafid Khatib's study of Les Halles in Paris as a rare example of Situationist psychogeography. Khatib, an Algerian, was prevented from completing his work due to police harassment and a curfew on North Africans (Khatib). From the earliest days of psychogeography the identity and social position of the walker has had a significant impact on the work produced or not produced.

Being diagnosed as mentally ill is a form of identity which socially positions the subject, intersecting with other forms of identity such as gender, ethnicity, and class. This social position is one that combines a range of people with different diagnoses and symptoms into a group that is unified by common cultural discourses and practices related to mental illness. One way to examine the effect of mental illness on practising psychogeography is to examine the social position of the mentally ill person. This is a topic that has been overlooked, but there are some useful precursors who have thought about the relationship between psychogeography and other social positions.

Laura Oldfield Ford, author of *Savage Messiah*, a zine published from 2005 to 2009 and later collected into a book, explores the tower-blocks of London and the punks and ravers who inhabit these spaces. She is reluctant to describe her work as psychogeography because of her social position relative to mainstream psychogeographers:

> I think a lot of what is called psychogeography now is just middle-class men acting like colonial explorers, showing us their discoveries and guarding their plot. I have spent the last twenty years walking around London and living here in a precarious fashion, I've had about fifty

> addresses. I think my understanding and negotiation of the city is very different to theirs. (xiv)

The concept of "negotiation" is important. The key act of psychogeography, walking through an environment, involves decisions, such as where to go, when to go, and who to go with, that depend upon the social position of the psychogeographer. As Oldfield Ford's statement shows, being, or not being, in a relative position of social power will affect the way in which the psychogeographer comes to understand the environment.

Gender is a significant factor in people's relationship to their environment. Compared to the experiences of male walkers, "most public places at most times have not been as welcoming and as safe for women" and women when walking continue to face a greater threat of sexual harassment and unwanted attention than men do (Solnit 234). Transgender walkers also face a greater threat of harassment, violence and hate crime than cis-men (Yeung). Another problem faced by female psychogeographers is the way in which patriarchal power often positions women in such a way that "women walk not to see but to be seen, not for their own experience but for that of a male audience" (Solnit 234). This position does not allow for women's own active experiences to be valued. Coverley argues that, in contrast to the observing male *flâneur*, the female *flâneuse* is ascribed the commodifying role of the prostitute (72).

Morag Rose, founding member of the Loiterers Resistance Movement (LRM), a Manchester-based psychogeographical collective, is also a critical voice, arguing that an "uncomfortable undercurrent of misogyny and neo-colonialism lurks within much psychogeography and has since its inception" ("Confessions" 150). However, she also suggests that a fruitful response to the middle class male dominance of

psychogeography is appropriation of the techniques of psychogeography by people outside of this group:

> I am not a flâneur in the pure sense because a working-class, queer, disabled woman does not have the affordances of Benjamin's privileged subject, but I have adopted some of his habits, and perhaps because at the birth of the LRM I had read very few key texts and was unaware they were not designed for the likes of me. ("Confessions" 149)

An increasingly diverse range of people have been using psychogeography in the UK during the last couple of decades. Commenting directly on Laura Oldfield Ford's view of the stereotypical psychogeographer, Richardson remarks "while this stereotype might describe a good percentage of psychogeographers, it nevertheless is not completely representative, and Ford demonstrates this by proffering herself as an example of the contrary" (Introduction 15). There has been a lot of excellent work in psychogeography from people who do not fit the middle-class white male stereotype, such as Ford, Morag Rose and Tina Richardson herself, although these psychogeographers have not received the same level of mainstream attention as the likes of Sinclair and Self.

This increasing diversity is important. As Richardson argues, psychogeography involves seeing anew the "natural" urban environment and exposing the ideologies which shape our everyday understanding and use of urban space (Introduction 18). Because psychogeography involves a negotiation between the environment and the social position of the psychogeographer, it can also help us to see anew the ways in which a social position is ideologically constructed. The greater the number of different

social positions involved in psychogeography, the more it is possible to understand and critique the ideological construction of the spaces we live in.

How does the social position of the mentally ill affect their ability to practise psychogeography? This is not a simple question to answer. Being mentally ill intersects with other social identities and so, for example, the social position of a mentally ill woman is different from that of a mentally ill man such as myself. Any claims about the overall social position of mentally ill people run the risk of falsely homogenising a disparate group and reinforcing the discourses which create their social position. I will therefore avoid making any generalisations and instead focus on some of the ways in which the social position of being mentally ill has affected my own psychogeography.

I was self-conscious about my behaviour looking strange when in public. Being diagnosed as mentally ill means that odd behaviour or an unusual physical appearance are more likely to be seen as symptomatic and requiring intervention by friends or emergency services and so there is additional pressure to appear sane (Wolframe). This had an influence on my decision not to morris dance the route, as that would have drawn attention to behaviour which looks unusual. Another concern is that healthcare for mental illness is often harder to access than healthcare for illnesses perceived as physical, even during emergency situations.[24] Therefore, as a mentally ill person I take extra care to avoid situations which might have a negative impact on my mental health. When doing psychogeography this means considering how stressful an environment might be and making sure there are plenty of opportunities during the walk to assess my mood and emotional stability for warning signs of a potential crisis. When walking

[24] See, for example, Bridge's "Mental Health Crisis Services in England 'Under Pressure'" and Campbell's "NHS Bosses Warn of Mental Health Crisis with Long Waits for Treatment" for more on the problems of accessing mental health treatment in England during the summer of my walk.

from London to Norwich, my fellow walkers and I took a break about every forty-five minutes, out of the need for my companion Andy Bennett to manage the symptoms of multiple sclerosis, which gave me time to manage my thoughts and emotions using skills I have been taught during cognitive behavioural therapy.

2.5 Mind as Landscape, Landscape as Mind

The symptoms of a mental illness can impact on a person's ability to conduct psychogeography. There are a wide range of symptoms that can be diagnosed as a mental illness, the most severe of which can lead to hospitalisation and prevent psychogeography altogether. As stated above, there is a danger in conflating different symptoms and diagnoses into one homogenous category and so I will focus on symptoms which I have experienced and how they can relate to the experience of an environment in the context of psychogeography. Crucial to this is the way in which psychogeography can involve the merging of inner thoughts with the outer environment. As Solnit writes:

> The rhythm of walking generates a kind of rhythm of thinking, and the passage through a landscape echoes or stimulates the passage through a series of thoughts. This creates an odd consonance between the internal and external passage, one that suggests that the mind is also a landscape of sorts and that walking is one way to traverse it. (5-6)

The metaphorical internal landscape of the mind and the literal landscape which is walked through are not separate. Places and objects draw up memories, associations,

flights of fancy. Likewise, memories and associations alter the way in which a landscape is perceived, understood and navigated.

This mixing of internal and external is often central to psychogeography, as seen in Nick Papadimitriou's *Scarp* (2013). The title refers to an area of land on the northern fringes of London. The book mixes description of the landscape with autobiographical material and imaginative passages in which the author inhabits the voice of fictional characters living in the area so that distinctions between internal and external are blurred. In an appendix to the book, called "Perry Kurland's Journal," supposedly a found text written in 1974 but probably written more recently by Papadimitriou, there is a manifesto for the practice of "Deep Topography." According to this manifesto, "Deep Topography is concerned primarily with the experience of place, not its description. However, it is recognised that a complex and mutually reinforcing relationship exists between these two categories" (253-254). This mutually reinforcing relationship is an important aspect of psychogeography.

The blurring of internal thoughts and external environment can be dangerous for the mentally ill psychogeographer. A landscape can become a series of suicide opportunities: railway lines where one could step in front of a train, tall buildings one could jump off. An environment can also cause debilitating anxiety and panic attacks, the anxiety of being in a busy crowded street, for instance, or feeling lost in woodland as night draws in. For a mentally ill person such anxiety can be overwhelming and debilitating. Psychosis, even when mild, can create feelings that an activity or an environment are unreal, or that a situation requires certain actions to be completed. These symptoms can preclude doing psychogeography alone and I found it safer to have companions with me who I could rely on to keep me safe and, through conversation, help me from becoming too entangled in my own thoughts. I will now

turn to the other half of the relationship between experience and place, and look at how the type of environment can affect the mentally ill psychogeographer.

2.6 Rural versus Urban

As its roots in the Parisian *flâneur* suggest, psychogeography has mostly focused on the urban environment. Richardson often uses "urban walking" as a synonym for "psychogeography" but admits that 'delineating psychogeography as a purely urban act is not representative of the practice' (Introduction 7). That psychogeography is not always urban can be seen in the use of rural landscapes in W. G. Sebald's *The Rings of Saturn* (1995) and Robert MacFarlane's *The Old Ways* (2012). It is also risky to make a clear distinction between rural and urban: there is not always a clear divide between the two, as Paul Farley and Michael Symmons Roberts demonstrate in *Edgelands* (2011). A single walk can also involve many types of environment and there are varying levels of building density and development so that rural and urban mark two ends of a sliding scale rather than a simple binary.

However, the distinction between urban and rural is still relevant to the mentally ill psychogeographer. There is a growing amount of research which suggests that being in a rural or "natural" environment can have a positive impact on mental health and possibly be used in the treatment of mental illnesses. In 2016, government-sponsored Natural England published a commissioned report, "A Review of Nature-Based Interventions for Mental Health Care," which sets out and evaluates the research that has been done in this field. The report finds that there is convincing evidence for "a range of mental wellbeing benefits for participants" involved in "green care" activities ranging from simply spending more time in "nature" to organised group activities that involve participating in gardening and horticulture (Bragg and Atkins 60). No scientific

research has been carried out on whether engaging in psychogeography in a rural environment might impact on a person's mental health, but it is reasonable to assume that doing psychogeography in a rural environment is likely to be different for a mentally ill person when compared with the same activity in an urban environment.

2.7 John Clare's Mad Walk, Iain Sinclair's Sane Walk

In 1841, the poet John Clare absconded from High Beach Asylum in Epping Forest, Essex, where he was a patient, and walked back towards his former home in Northborough, Cambridgeshire, roughly 80 miles away. His aim was to be reunited with Mary Joyce, a dead woman he formerly knew whom he mistakenly believed to be alive and married to him. He wrote a prose account of his walk titled "Journey Out of Essex."

Clare's journey was repeated by Iain Sinclair, as recorded in his book *Edge of the Orison*. The book is richly evocative when describing the Cambridgeshire/Northamptonshire landscape and the life of Clare. As a writer, Sinclair is fond of mysticism and the occult and this sometimes colours his portrayal of Clare's madness. He claims that Clare's walk "can be seen as a shamanic voyage to a more persuasive reality" (122) and suggests a geographical influence on Clare's madness: "Call it the Northampton Syndrome: incest, witchcraft, land too recently recovered from the water" (125). Such suggestions are rich in literary associations, tapping into a long history of cultural connections between madness and the occult that can be seen in the links between demonic possession and madness found in early modern plays, such as Edgar's request to "Do poor Tom some charity, whom the foul fiend vexes" (*King Lear* 3.4.54).

However, some of the book's strengths cause problems when Sinclair engages with Clare's mental illness. Describing the end of the walk, Sinclair, with a rhetorical flourish, merges himself with Clare's madness: "Mad to be out of it, mad to chivvy the story along to a predestined conclusion, the reunion with his phantom wife, burnt Mary. Mad to shrug off the poultice of identity, to be everyone. Borderless as an inland sea" (5). This echoes a famous passage in Jack Kerouac's *On the Road* (1957) in which the narrator exclaims "the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved" (7). In both passages "mad" is used in the sense of a strong enthusiasm, a meaning which Sinclair freely mingles in his passage with the sense of "mad" as an adjective for a mentally ill person. It is textually resonant and successfully creates the feeling of a compulsive urge, but connecting this kind of enthusiasm with mental illness risks romanticising the experiences of the mentally ill. Similarly, his depiction of madness as a shrugging off of "the poultice of identity" can be seen as a positive idea, madness transcending ordinary limits and borders, but it risks making less visible the social position of the mentally ill person and the problems which come with that social position.

Although I have some reservations about its portrayal of madness, the repetition of a "mad" walk in *Edge of the Orison* means that Sinclair's book is clearly an important precursor to *Put on a Noddies Coate*. Like Sinclair, I draw on associations between the occult and madness and find elements of folk horror in the rural landscape. At times the border between my identity and Kemp's is made permeable, although the way I cite Kemp's text, as I will discuss in my third chapter, means that these identities never become completely borderless. Another difference is that I am a mentally ill person repeating an artificially "mad" journey, whereas with Sinclair the opposite is true, which, as my arguments above have made clear, significantly affects the act of

psychogeography. A third, and important, difference is that my text is a poem rather than a prose account. In the next section I will examine what it means for a poem to be a work of psychogeography.

2.8 Poetry and Psychogeography

There has been a strong tendency for psychogeography, when produced as a text, to be written in prose. Despite the prominence Iain Sinclair, who wrote psychogeographic poetry such as *Lud Heat* before he produced his much more popular prose works, it is only in the last few years that psychogeography has become a noticeable presence in British poetry. A spate of recent poetry pamphlets and collections are clearly psychogeographic, including Ágnes Lehóczky's *Carillonneur* (2014), Philip Terry's *Quennets* (2016), and Cathy Galvin's *Walking the Coventry Ring Road with Lady Godiva* (2019). In early 2020, The Poetry School is offering a course on "Processual Poetry & Dérive" led by Rhys Trimble.

There has been good recent scholarship on the subject of poetry, space and place, such as the work of Harriet Tarlo, Ian Davidson and the two major studies in contemporary urban poetry: Peter Barry's *Contemporary British Poetry and the City* (2000) and Zoë Skoulding's *Contemporary Women's Poetry and Urban Space* (2013). This critical work often overlaps with some of the concerns of psychogeography, for example Skoulding refers to both the *flâneur* and the Situationist *dérive* several times, but there is not a sustained engagement with more recent work about psychogeography or any attempt to define a tradition or cannon, however tentative, of psychogeographic poetry to complement or challenge the prose tradition mapped in Merlin Coverley's *Psychogeography*. A rare exception is Sarah Crewe's recent MARes thesis, "Working Class Women's Psychogeography in Experimental Poetry: the Work of Geraldine

Monk and Maggie O'Sullivan & *floss*" (2017) which, as its title suggests, examines psychogeographic characteristics in the poetry of Monk and O'Sullivan as well as in Crewe's own collection *floss*.[25] Crewe focuses on how these poets explore place from the perspective of working-class women. She identifies the content of these poems as recognisably psychogeographic, emphasising how they explore issues of "locality, culture and class" (9). Crewe also draws parallels between the syntax and "poetic language" used by Laura Oldfield Ford in *Savage Messiah* and that used by experimental poets (8).

The difficulty in defining psychogeography and the lack of fixed rules as a practice make it possible to see the work of some poets as having notable psychogeographic characteristics even if the poet has not self-identified as a psychogeographer. But what counts as a psychogeographic poem? Does any poem that involves walking fit the criteria? Does it have to involve a certain kind of walking such as the *dérive*? Sarah Crewe's thesis makes some pertinent connections between psychogeography and experimental poetry, but her focus on the experimental poetry of working class women leaves room for further exploration of what psychogeographic characteristics might be shared by poetry that is inside and outside this group. I will argue that there are four tropes which can be used to define psychogeographic poetry. Two of these are my own invention, two are adapted from Peter Barry's work on urban poetry and newly applied to psychogeography. These characteristics are not intended to be exhaustive of the possibilities of what could count as psychogeographic poetry, but I will aim to show that they are useful concepts to use when thinking about this genre. I will illustrate these tropes with poems by very different poets to show that

[25] I have previously reviewed *floss* for *The Interpreter's House*: theinterpretershouse.org/reviews-1/2019/1/18/adam-warne-reviews-sarah-crewe

psychogeographic characteristics are not confined to one school or tradition. I will also show that I make use of these techniques in *Put on a Noddies Coate* and that therefore my poem can be seen as belonging to this genre of psychogeographic poetry.

The first of these tropes is Peter Barry's distinction between *setting* and *geography* (48). Barry demonstrates this distinction with reference to the poetry of T. S. Eliot. *Setting* is generic and unspecific, such as the urban environment in Eliot's "Preludes" which does not identifiably belong to any particular city. This in contrast to the specific *geography* of *The Waste Land*, in which real and identifiable places, such as St Mary Woolnoth church and the Cannon Street Hotel, are named (Barry 49). As psychogeography is the study of particular places, references to specific locations and places are an essential characteristic for a poem to have if it is to be considered a work of psychogeography.

I regularly refer to the specific geography of my walk in *Put on a Noddies Coate*, recording the places travelled between on each day and regularly naming the towns and villages we pass through as well as the names of some of the roads we travel along. These mentions of place include impressions of what the place is like:

Brentwood, straight
through on London Road
by detached
mock-tudor homes

Conservative
with a capital C (28)

As well as the names of towns, villages, and roads, I also make references to specific buildings connected with madness and mental health:

we sail
through Broomfield

drop the flag
to half-mast
as we pass

The Linden Centre
mental hospital

seven suicides
by hanging
since 2000 (36)

However, naming places is not enough on its own for a poem to be considered psychogeographic. Psychogeography is based on the idea that places are not neutral. The way in which a person experiences them is part of a broader social, historical and psychological context. Poets can, as Skoulding states, "choose to disrupt or critique the referential character of language, refusing to take for granted the ways in which names fix external locations as isolated entities distinct from the processes and relationships that form both subjects and cities" (22). Even when they do not explicitly challenge the

referential character of language, psychogeographic poems certainly foreground the interlinked ways in which both place and subject are socially and historically formed. There are three tropes which psychographic poems use to do this, *double visioning*, a term coined by Barry, and *subjective topography* and *positional critique*, both of which I have coined. I will expand on each of these terms below. The concept of *geography* rather than *setting* is an essential quality for a poem to have to be regarded as being psychogeography, as without an exploration of a specific place there cannot be psychogeography. The following three tropes are not essential in the same way. Rather, they are overlapping characteristics of which a psychogeographic poem is very likely to have some or all.

Barry defines *double visioning* as "the attainment of a multi-layered chronological perspective which typically superimposes one historical period upon another, so that the viewed entity becomes radically trans-historical" (46). This trope is used in psychogeography in the work of writers such as Nick Papadimitriou and Iain Sinclair. Their work is representative of the way in which contemporary British psychogeography often, in the words of Coverley, "contrasts a horizontal movement across the topography of the city with a vertical descent through its past" (14). The modern psychogeographer is often the explorer of both the modern city and the history which has shaped and invested the environment with meaning. This foregrounding of history can be a tool to defamiliarise and critique the contemporary city. Barry argues that the trope is a difference between urban and rural poetry, with the latter generally presenting a timeless rather than trans-historical environment (45). However, there is no good reason why the technique could not be used in a rural environment. For example, W. G. Sebald in *The Rings of Saturn* shows that eclectic historical connections can be drawn from walking the Suffolk coast and countryside.

Double visioning features in Allen Fisher's *Place* (2005). *Place* is in the modernist tradition of large scale poetic works centred on particular places, a descendent of William Carlos Williams's *Paterson* (1958) and Charles Olson's *Maximus Poems* (1983). The poem was published in parts during the 1970s and early '80s and was later collected together in one book from Reality Street in 2005. If *double visioning* is a technique of placing one layer on top of another, then it does not fully do justice to what Fisher achieves in *Place.* There is an overlapping of the historical and contemporary but also a wider variety of material from mythology, linguistics, mathematics, immunology and so on that overlaps and creates a complex and dense palimpsest. In a review of *Place*, Laura Steele asserts that this mix of materials and perspectives results in "a recombining chain of pieces which could remain forever hypothetical, *inflected* by theme, *sustained* by the discourse and productions of the reader, *questioning* its own meditative form" (Steel). As this suggests, Fisher's use of *double visioning* creates a variety of interpretive opportunities for the reader and actively involves the reader in producing meaning from the possible connections between the different layers of material. What holds these possible connections and meanings together is Fisher's use of London and its specific geography.

Early in *Place* there is a stanza of historical information about Britons defeated at Crayford in 457 A.D and the single line "London deserted, the tides eat the Causeway" (Fisher 14). This is then followed by a stanza of historical information about the rebuilding of London by the East Saxons. Following on from these two stanzas comes this:

but the causeway remains

rising over our anxiety bridging two cultures

city banks cattle fields

across this morass of suburbia

or another time

in a different place

waves played

and withdrew nothing but dust from chalk (Fisher 14)

The *double visioning* here is a vision of the past and a vision of the present linked by the geography of the causeway, the technique made explicit by Fisher's description of the causeway as "bridging two cultures" although there is ambiguity about which two cultures: the rural and the urban, the Britons and the Saxons, the Britons and contemporary London, the Saxons and contemporary London? This ambiguity shows that in a work like *Place,* which relies on the reader becoming an active part of the meaning-production process, the technique of *double visioning* does not necessarily create a simple binary between two "visions" but can complicate and resist any one interpretation.

Sukhdev Sandhu argues that "to date there have been virtually no examples of immigrant psychogeography" because psychogeographers, particularly in the vein of Iain Sinclair, tend to be interested in recovering the history of places and looking backwards, whereas for Sandhu "settlers, whether from the old empire or the new

global south, are more inclined to insist on their present—and future—presence, often in the face of wilful public myopia." (Sandhu). This argument makes a good point about how migration can have an influence on psychogeography, but presents a limited view of psychogeography as inherently nostalgic and concerned with the past. That psychogeography can be otherwise can be seen in the poetry anthology *Out of Bounds*, edited by Jackie Kay, James Procter and Gemma Robinson, which collects together poems about British places by black and Asian poets. Within the anthology, Anita Sivakumaran's "Ice and Ice Age" and Kei Miller's "The only thing far away" are both about walking while making connections between the immediate environment in England and places elsewhere in the world. This suggest that one important way in which *double visioning* can function is by looking outwards and finding transnational global connections rather than recovering an exclusively local past. As Miller puts it, "In this country, Jamaica is not quite as far / as you might think" (134).

Throughout my poem I create a continuous *double visioning* that juxtaposes my walk in 2017 with Kemp's dance in 1600, creating a trans-historical connection between the madness of the early modern fool and contemporary mental illness. My poem not only draws on the specifics of Kemp's dance and my walk, but also the discursive and historical contexts in which they occur. Here is an example that contrasts the punishment of cut-purses as seen by Kemp in Brentwood with modern attitudes to mentally ill people:

In this towne
two Cut-purses
were taken

Warley Hospital

former mental asylum

now luxury flats

the Officers bringing

them to my Inne, I iustly

denyed their acquaintance

myth of a tunnel

to the old hospital

had to sneak the mad in

had to keep the town safe

had the charity of the towne,

and after a dance

of Trenchmore at the whipping crosse,

they were sent backe to London (28)

This double visioning uses the geography of Brentwood and its former mental asylum to suggest similarities in hostile and suspicious attitudes to early modern criminals and modern mental patients. The "myth of a tunnel" is interesting because it shows that rumoured geographic features can function in psychogeography in the same way as real geographic features do.

There are two concepts of my own which need to be added to Barry's tropes to give a fuller account of the characteristics belonging to psychogeographic poetry.

Firstly, there is what I will call *subjective topography*. This is similar to the concept of double visioning but instead of superimposing shared historical material, the poem superimposes subjective material such as emotional associations, personal memories and flights of fancy. It can be seen in Sinclair's use of his wife's genealogy and family history when exploring the Cambridgeshire/Northamptonshire landscape in which John Clare lived in *Edge of the Orison*. Sinclair's use of history here is much more personal than Fisher's references to ancient London history in *Place*.

A good example of a poet who uses subjective topography is Frank O'Hara. His "I do this I do that" (O'Hara 163) poems record strolls around New York and use walking as "a kind of syntax organizing thought, emotion, and encounter" (Solnit 191). As well as naming specific places, O'Hara regularly names specific people in his poems, particularly friends, making the New York he presents one that feels intimate and familiar. His poem "The Day Lady Died" begins: "It is 12:20 in New York a Friday / three days after Bastille Day, yes / it is 1959 and I go get a shoeshine" (O'Hara 146), locating the poem in a particular time and place with a perhaps comical precision. The poem recounts walking up the street in the sunshine, buying a hamburger, a visit to the bank, a trip to the "GOLDEN GRIFFIN" to buy "a little Verlaine / for Patsy" and buying a bottle of Strega for Mike from the "PARK LANE liquor store" (146). Who Patsy and Mike are, and their relationship to the "I" of the poem, is never explained. A copy of the "NEW YORK POST" has the face of Billie Holiday on it, the "Lady" of the poem's title, and this brings back a memory of "leaning on the john door in the 5 SPOT / while she whispered a song along the keyboard / to Mal Waldron and everyone and I stopped breathing" (146). The effect of all this is to create a view of New York which centres on the personal resonances of the geography of the city as experienced when walking through it.

Drawing on personal emotional associations and memories, like O'Hara, risks producing confessional poetry when writing about mental illness. Therefore, I limit my use of *subjective topography* in *Put on a Noddies Coate*. I mostly use it when there is a specific connection with Kemp's text, creating a polyvocal quality instead of the usual singular voice of the confessional genre. An example of this is at the end of "The third dayes iourney" when we end our day's walk at a pub:

for me

a pint of

cola

my onely desire

was to refraine drinke

and be temperate

on doctor's advice

after destructive

behaviour and

mild psychosis

"What's a drunken man like, foole?"

—Oliuia

"Like a drown'd man, a foole, and a madde man"

—Feste (40)

Here the confessional material about my problematic drinking, which draws on autobiographical material, is merged with Kemp's own desire not to drink and followed by a quotation from *Twelfth Night* which connects drunkards, fools, and madness. There are elements of *double visioning*, but as well as a trans-historical perspective, the *subjective topography* creates a trans-personal perspective in which my experiences of the pub location are merged with Kemp's experiences of an inn as the syntax flows between my own words and his words. The "on doctor's advice" can be read as referring to Kemp's non-drinking as well as my own. Just as the geography of our journeys is linked, so too is our *subjective topography*.

The final characteristic is what I will call *positional critique*. This concept is based on the ways in which psychogeography can critique the political and ideological construction of places from the position of the walker, and relatedly, critique the ways in which a place socially positions the person walking through it. This can be a direct and didactic critique, such as the game of CCTV Bingo played by the LRM which critiques the pervasiveness of security cameras in the modern city, but it can also take less obvious forms of exploring social relations and political factors which influence the way people use a place and the ways in which a place uses people, such as Papadimitriou's use of a range of personas and characters to create overlapping social perspectives of the environment in *Scarp*.

Positional critique can be seen in Alice Oswald's *Dart* (2002), a book-length poem that journeys from the source of the River Dart, through Devon, to the sea. The poem contains a variety of people, exploring the different ways they interact with the river and how the river shapes their different social roles, drawing on material that

Oswald gathered from recording conversations with people living and working on the river. However, this is not to say that the work should be seen as a piece of ethnology. The intention rather is to create "a sound map of the river," as Oswald writes in her introduction to the book: "All voices should be read as the river's mutterings" (n.p.). Because of this, rather than being about a walk alongside the river by a human psychogeographer, the Dart itself is positioned within the poem as the psychogeographer.

David Wheatley, reviewing *Dart* for *The Guardian*, argues that the poem combines "Hughesian deep myth and Larkinesque social realism" (Wheatley). The comparison to Ted Hughes is apt, as the poem often invokes mythical nature and characters such as Jan Coo ("his name means So-and-So of the Woods, he haunts the Dart" (Oswald 4)). "Larkinesque" does not seem to me to be as accurate. The social realism of a typical Larkin poem is unified by a dominating lyric "I," whereas *Dart* is a montage of voices that mingle with the mythical content to suggest that the river is "trying to summon itself by speaking" through them (Oswald 1). It is through this montage that *positional critique* happens, through the cumulative effect of contrasting different uses of the river: sewage workers contrast with millionaire fishermen, the legal power of the bailiff contrasts with poaching fishermen. The use of mythical material and its interweaving with social realism acts to defamiliarise these social power structures and economic factors relating to life on the river. The river is likewise defamilarised, shown not as a natural object but as a convergence of cultural and social forces with a changing history.

Whereas Oswald uses the river to draw together a range of different voices, I am more limited in the range of voices I draw on. I am not interested in the whole variety of different people who can be encountered when walking between London and

Norwich. I occasionally draw on the voices of people I met, such as the men talking in the Romford café and the way they use "psychotic" as a synonym for "violent," but the nine-day limit of the walk, necessary for it to correspond to Kemp's dance, did not provide the time to stop and talk to people in the way that Alice Oswald did when working on *Dart*. Instead, in my poem there is at times a trans-historical use of *social positioning* which combines with my use of *double visioning* to compare the social position of myself as a mentally ill person with Kemp's social position as an artificial fool. This can be seen during "The first daies iourney" when I draw on Kemp's description of leaping through London, watched by "thronging" crowds who give him money and bless with their "harty prayers and God-speedes" (Kemp 4):

My taberer stroke vp merrily
thorow London I leapt

here we go
here we go

plodding, cautiously,
through indifferent
good olde people, and diuers
others of younger yeers (16)

Any mention of well-wishing and support has been replaced with the indifference and anonymity I experienced on my walk, as the exhibitionist leaping of the fool eager for an audience becomes the cautious plodding of the mentally ill psychogeographer who

does not wish to draw too much attention to himself. This caution returns us to my earlier argument about how being mentally ill has an impact on how I do psychogeography and the fear of strange behaviour being interpreted as a symptom requiring intervention. *Positional critique* can highlight the ways in which aspects of a person's identity affect how the negotiate their journey through an environment.

2.9 Conclusion

Although psychogeography was first defined by Debord as the study of the effects places have on the emotions and behaviour of individuals, and despite madness featuring as a theme in the work of Iain Sinclair, the relationship between mental illness and psychogeography has mostly been neglected. This chapter is far from an exhaustive account of that relationship, but I have suggested some of the ways the symptoms of mental illness and the social position of the mentally ill psychographer might have an important impact. My study of the psychogeographic characteristics of poetry likewise explores an overlooked area and provides a framework for thinking about how poems can function as psychogeographic texts. These two concerns are combined in the connections I have suggested between *subjective topography* and confessional poetry, between *positional critique* and the social position of the mentally ill walker.

The different characteristics of psychogeographic poetry are not used separately in *Put on a Noddies Coate*, nor are they all used equally. *Double visioning* is dominant throughout the poem, though not simply as two visible layers, but as layers that merge, mingle and dislodge each other as my walk and its modern discourses of mental illness interacts with Kemp's dance and the early modern discourses of folly and madness. New meanings emerge in my poem because of the way I repeat Kemp's journey and

the way I repeat *Kemps Nine Daies Wonder* and other texts. In the next chapter I will examine these repetitions in more detail.

Chapter Three

Warnes Nine Daies Iteration

3.1 Introduction

Psychogeographers often make use of two types of repetition, both of which are important to *Put on a Noddies Coate*. The first is repeating journeys, especially journeys made by others. In *Edge of the Orison* (2006), Iain Sinclair repeats John Clare's walk from a mental hospital in Epping Forest towards his former home in Northborough, a journey that is then re-repeated by Sinclair and others in Andrew Kötting's film *By Our Selves* (2015). This kind of repetition creates a *double visioning* between the past of the original walk and the present. The second type of repetition is repeating other's words. It is this kind of repetition that Alice Oswald uses in *Dart* (2002) when she incorporates a range of voices into her poem, from fishermen to sewage workers, creating a *positional critique* of how different people experience the same river.

These two types of repetition are often combined. In his poem "Waterlog" (2016), Philip Terry repeats the journey along coastal Suffolk made by W. G. Sebald in *The Rings of Saturn* (1995). Terry adapts the quennet, a type of fifteen-line sonnet developed by the Oulipo writer Raymond Queneau, to create a jagged right-hand margin which "deliberately mirrors the eroding effects of the sea on the Suffolk coastline" (143). This landscape influences how Terry quotes from Sebald, using unidentified fragments from *The Rings of Saturn* as if Sebald's work has also been "subject to erosion" (143). The difficulty for the reader to identify which parts of the

poem come from Sebald suggests that the eroded text from *The Rings of Saturn* has become inseparable from the eroding coastline.

"Waterlog" ends on a note of doubt about the value of retracing Sebald's journey:

> The
> ultimate futility
> of imagining
> that treading in the steps
> of an author
> can illuminate
> anything at all (138)

There is an irony here, because not only has Terry successfully created a poem that illuminates connections between landscape, textual fragments, and poetic form, but as his author's note at the end of the book acknowledges, he discovered on his walks that some of the information in *The Rings of Saturn* is unreliable. Terry's poem is not only a *double visioning* between Sebald's walk and his own, but also a revision of the earlier walk. Iain Sinclair suggests that for psychogeographers

> The nature of any walk is perpetual revision, voice over voice. Get it done, certainly, then go home and read the published authorities; come back later to find whatever has vanished, whatever is in remission, whatever has erupted. (*London Orbital* 272)

Sinclair is not using the term "revision" in the sense of an improvement that creates a final corrected version, but rather in the sense of going over something again to see it in a new way, to see it with a different understanding, to see how it has changed. As "perpetual" suggests, none of these ways of seeing is final or definitive.

Sinclair's phrase "voice over voice" could function as a description of my poem. Reproducing the structure of *Kemps Nine Daies Wonder*, I divide my account into nine sections, one for each day of the journey, and I include the same paratextual material such as a title page and a dedication.[26] Within these sections I regularly quote from Kemp's text. This quoted text always appears in my poem in the same order as it appears in *Kemps Nine Daies Wonder* so that his pamphlet provides a narrative which I revise, rewrite and diverge from, just as his dance provided a route for my walk that I did not always stick to, through locations which have changed over time.

In addition to quoting Kemp in my poem, I quote from a variety of other texts concerning modern mental illness and early modern madness and folly. These "published authorities" are sometimes mocked or undermined but also show how my mental illness and Kemp's "madness" belong to broader discourses that I cannot fully revise or escape from as they are part of what make my identity as a mentally ill person possible. I also use quotations taken from critical works on language, repetition, and identity, by theorists such as Judith Butler and Jacques Derrida. These quotations bring

[26] At the start of my poem, I also reproduce an image of the original title page which includes an illustration of Kemp dancing (8). I have distorted the image, making Kemp appear a ghostly character. Altering the image, rather than accurately reproducing it, reflects the way the rest of the poem alters *Kemps Nine Daies Wonder* through repetition. The original pamphlet does not include any other illustrations but I have chosen to include edited photographs taken during the journey. These photographs are edited to resemble the style of the distorted title page, showing continuity between my walk and Kemp's dance, and foregrounding the materiality of the photographs in a way similar to the way my poem often foregrounds the materiality of language. The photographs resemble a mix between early modern prints and the visual "texts" of Bob Cobbing.

the language of theory into the poem as another range of voices that contribute relevant ideas but that are also revised by their new context.

One of the ways in which repetition revises a previous text is by drawing out latent, and perhaps unintended, meanings. The title of my poem, *Put on a Noddies Coate*, is a quotation taken from an attack on May games by the puritan Christopher Fetherston in *A Dialogue Agaynst Light, Lewde, and Lasciuious Dauncing* (1582). The full sentence reads: "What mere madnes is this, that a man whome God hath endued with witt & reason, shoulde put on a noddies coate, and feigne him selfe to bee a foole, and to be desticute of both these most precious giftes?" (77). The quote can be applied to Kemp as a criticism of a sane person pretending to be mad as part of the role of an artificial fool, a reading in which the "mere madnes" is figurative. But if we take the sentence more literally, it can also be read as suggesting that feigning to be a fool really is a form of madness, and that therefore Kemp's "madness" is not so dissimilar to my own mental illness. Alternatively, I could be the one putting on the noddy's coat because of my repetition of Kemp's journey. That more than one possible new meaning emerges from this quotation suggests that, like a journey repeated again and again, the act of quoting can be a form of "perpetual revision" in which there is no final or definitive meaning.

In this chapter, I will provide a concise overview of how repetition and quotation are crucial to both the formation of identity, including the identity of being mentally ill, and the artifice of poetry. This will include a closer look at how both Fisher and Oswald use repetition in their psychogeographic poetry to provide a context for my own work. I will then turn to how I use repetition and quotation in *Put on a Noddies Coate* to examine and revise my identity of being a mentally ill person and the related discourses around mental illness and madness which produce this identity.

3.2 Identity and Repetition

In recent decades, the role that repetition plays in the formation of identity has become a key idea in theoretical work about the self and subjectivity. Perhaps the most influential example is the work of Judith Butler, who argues that the repeatability of language and social conventions is key to the performative construction of gender identity as part of an ongoing process: "The doctor who receives the child and pronounces—'It's a girl'—begins that long string of interpellations by which the girl is transitively girled: gender is ritualistically repeated" (49).[27] Are there perhaps some similarities between the formation of gender identity and being someone who is diagnosed as mentally ill? This question is not intended to make any glib comparison between gender and illness, or to mask the role of gender within the discourses of mental illness, but to ask if there are similarities to how language produces and sustains these aspects of identity through repetition. Both are identities which are formed by the iteration of discourses and cultural conventions. As with gender, it is often a medical professional who first pronounces a variation on "you are mentally ill." This identity is not repeated as often as gender identity, but it is reiterated by both the mentally ill person and others when accessing healthcare, when explaining absences from work, in conversation with others, to name but a few instances.

The mental health charity Time to Change has attempted to dissolve this identity, and its attendant stigma, by changing the language used when describing a mentally ill person, recommending instead to use phrases such as "a person with a

[27] Gender is "performative" in the sense that there is no essential gender identity which is described by language, but, instead, gender is produced by language and social conventions, so that such language is a social act which does something, which performs a function.

mental health problem" (Mind Your Language!). This recommended phrase emphasises that a person is more than just their mental health and helps to separate the identity of the person from the illness and the stigma surrounding it. It is only slightly more clunky than the phrase "mentally ill person" and less offensive than more pithy names for mentally ill people such as "madman," "lunatic" and "maniac," although the word "problem" could be criticised as not every person diagnosed with a mental illness would necessarily interpret their illness as such. Another criticism, and one particularly relevant to my research, is that Time to Change's suggested phrase risks diluting the appeal to solidarity within movements such as Mad Pride and could limit the effectiveness with which psychiatric patients and others can politically inhabit their own identity as mentally ill people as a basis for political action and cultural production.

In "Introduction: What Madness Is This?" I discussed how Mad Pride have attempted to reclaim the language of madness in a way that empowers mentally ill people. Because the language that produces the identity of the mentally ill person is repeatable, it can be repeated in new and unexpected contexts. As Derrida argues:

> By virtue of its essential iterability, a written syntagma can always be detached from the chain in which it is inserted or given without causing it to lose all possibility of functioning, if not all possibility of "communicating" precisely. One can perhaps come to recognize other possibilities in it by inscribing it or *grafting* it onto other chains. No context can entirely enclose it. ("Signature Event Context" 9)

Because writing is essentially repeatable any section of any written text can be reproduced and "grafted" onto another piece or "chain" of text. As I will show below,

in *Put on a Noddies Coat* I am grafting the modern language of mental illness onto a new chain along with early modern discourses of folly and madness to create new possibilities of meaning. The type of chain I am grafting the language onto, namely poetry, has an important influence on how these new meanings are produced. I will therefore now turn to the role of repetition and quotation in poetry.

3.3 Poetry, Repetition and Quotation

In *Poetry and Repetition* (2005), Krystyna Mazur notes that "a distinction is usually made between repetition within [a text] and repetition between texts by different authors" (xv). When it comes to poetry, these two types of repetition are hard to separate. This is because a poem is a type of text that foregrounds repetition. In *Poetic Artifice* (2016), Veronica Forrest-Thomson argues that because of "the rhythmic, phonetic, verbal, and logical devices which make poetry different from prose . . . [t]he poem is always different from the utterances it includes or imitates" (33).[28] When a piece of text from elsewhere is inserted into a poem it will be read differently. Features of language such as rhythm, rhyme, assonance, imagery, spatial organization, and so on, are more likely to be focused on. The poet can use techniques such as line breaks and indentations to highlight these features. Forrest-Thomson labels these techniques and conventions "poetic artifice." When successful, poetic artifice ought to prevent the diligent reader from attempting to understand the poem as simply a transparent statement about the world external to the poem, instead creating a degree of

[28] *Poetic Artifice* was first published in 1978, but its recent republication by Shearsman in 2016, has been combined with a resurgence of interest in Forrest-Thomson's work. Robert Sheppard's "Veronica Forrest-Thomson: Poetic Artifice and Naturalization in Theory and Practice" in *The Meaning of Form in Contemporary Innovative Poetry* (2016), Gareth Farmer's *Veronica Forrest-Thomson: Poet on the Periphery* (2017) and *Zarf* #12 (2018) show the continuing relevance of Forrest-Thomson's work to contemporary poetry and questions of poetic form and artifice.

discontinuity with that world and the ordinary use of language so that the reader has to pay attention to the materiality of the language in the poem and how it reproduces, disrupts or challenges conventional meaning.

The Princeton Encyclopedia of Poetry and Poetics notes in its article on repetition that "the structure of repetition underlies the majority of poetic devices" whether it is the repetition of sounds (rhyme, alliteration), or metre (the repeated feet of iambic pentameter), or words (anaphora, anadiplosis), or whole lines (such as in the pantoum or villanelle) (Mazur "Repetition" 1168-1169). Although my repetition of other texts in *Put on a Noddies Coate* is important, because the text I have produced is a poem there is also a significant use of repetition within it. My use of such repetition is not completely separable from my use of quotation. As Mazur argues, "repetition in poetry . . . lays bare the underlying structure of writing, highlighting that writing is essentially iterable, that signs can be detached from their context and grafted into new contextual chains" (*Poetry and Repetition* 8). Because poetic artifice foregrounds a myriad of different forms of repetition within a poem, any text from elsewhere grafted into a poem will have the iterability of its language foregrounded.

The ability of poetic artifice to transform quoted text has been much used by modern poets. In *Unoriginal Genius* (2012), Marjorie Perloff maps out a tradition of quotation in twentieth and twenty-first century poetry that starts with T. S. Eliot's *The Waste Land* as a "foundational text" alongside Ezra Pound's *Cantos* (12). This tradition of borrowing and citation continues through Louis Zukovsky, John Ashbery, Susan Howe and many others until it reaches the Conceptual Poetry of poets such as Kenneth Goldsmith, Vanessa Place, and Robert Fitterman who appropriate texts from sources such as newspapers and traffic reports to create new works through the change in context. Because of the sheer volume of poets who have used quotation, I will limit my

discussion here to psychogeographic poems as their use of quotation is the most relevant to my own.

Peter Barry observes that Allen Fisher in *Place* uses "a widely ambitious range of archival back-up" (167) so that

> the texts he writes have extensive fragments from several other texts embedded within them, like the debris from a head-on textual collision, and his own texts interpret them, speculate upon them and bring them into new juxtapositions. (168)

This is similar to the collage of quotations in the *Cantos* and is also influenced by Charles Olson's *The Maximus Poems*, which uses modernist collaging to explore many subjects loosely structured around the history and geography of Gloucester, Massachusetts. Fisher's eclectic range of textual sources can be seen in the list of "Resources" at the end of *Place* which includes books on a wide variety of subjects such as the history of building regulations in London, bird migration, Chinese mythology and Isaac Newton, to name but a few (409-414). The work resists any neat overall structure, but information from Nicholas Barton's *The Lost Rivers of London* provides material that Barry describes as a "major aspect" (181) and which I would describe as a psychogeographic primary text which sometimes guides Fisher's exploration of London, just as "Journey Out of Essex" guides Sinclair's journey in *Edge of the Orison* and *Kemps Nine Daies Wonder* guides mine.

By contrast, rather than using textual sources, Alice Oswald wrote *Dart* using a series of interviews she conducted with people connected to the river: "my method is to tape a conversation with someone who works on the Dart, then go home and write it

down from memory. I then work with these two kinds of record—one precise, one distorted by the mind—to generate the poem's language" ("Alice Oswald creates a River Dart community poem"). In a note before *Dart* begins, Oswald writes that "There are indications in the margin [of the poem] where one voice changes into another. These do not refer to real people or even fixed fictions. All voices should be read as the river's mutterings" (n.p.). In contrast to Fisher's *Place*, *Dart* has more fully absorbed and integrated its quotations. There are strong traces of different vocabularies within the text, the jargon of different industries and hobbies, but the people speaking are hardly ever named and their words are rarely placed in quotation marks. Instead the job or activity of the person speaking is placed in the right-hand margin, such as "sewage worker" (30), "oyster gatherers" (39) and "naval cadet" (44). Also listed in the right-hand margin are the voices of mythical and ghostly creatures such as the spirit "Jan Coo" (4), "waternymph" (11) and "dead tinners" (10). These voices, obviously fictional, are treated by the text in the same way as the documentary-like voices of the poem. This mingling reminds the reader that the poem is "the river's mutterings" rather than a piece of ethnology and creates an element of discontinuity between the poem and the external world.

Both *Dart* and *Place* are precursors to my poem's use of quotations and repetition. I will return to both poems later in this chapter to show how the way I cite the quotations in my poem differs from them. But for now, I will turn to *Put on a Noddies Coate* to discuss my own use of repetition and quotation. Because of the myriad ways in which repetition is part of poetic artifice, in my discussion of my poem I will focus on the elements of poetic artifice that seem to me directly relevant to the techniques of psychogeography and the thematic concerns of folly, madness and identity.

3.4 How Came This Language?

In *Put on a Noddies Coate*, one of the reasons I use quotation is to examine the role that repeated language has in the formation of the identity of being a mentally ill person. The following section of my poem includes a quotation from Judith Butler and asks questions about what it means to have one's identity formed by a language that comes from outside the self:

Congruitie, said I?
how came that strange
language in my mouth?

how came that strong
language of mental illness
to stick
on my thoughts
and behaviour

"If the subject who speaks is also constituted by the language that she or he speaks, then language is the condition of possibility for the speaking subject, and not merely its instrument of expression. This means that the subject has its own "existence" implicated in a language that precedes and exceeds the subject, a language whose historicity includes a past and future that exceeds that of the subject who speaks."

—Judith Butler

how came
language corroding
and anxious
in my head

I neuer made it, nor doe
verye well vnderstand it; yet
I am sure I haue bought
it at the word mongers
at as deare a rate
as I could haue (19)

The opening of this section is a quotation from *Kemps Nine Daies Wonder* in which Kemp mocks himself for using the word "congruity." Kemp has earlier described his writing style as "rude and plaine" so in the context of *Kemps Nine Daies Wonder* he is joking about the incongruity of a simple fool using such an elaborate word, with the added irony that he is not really a simple fool but a skilled comic performer who can play around with such language. However, in my poem the previous words which create the context for this meaning are not included, creating space for a new context. Into this space I place various linked ideas about language and identity so that Kemp's question "how came that strange language in my mouth?" raises questions relevant to my research: "how came that strong / language of mental illness / to stick / on my thoughts / and behaviour" and "how came / language corroding / and anxious / in my head?"

After the first of these questions, I quote from Butler's *Excitable Speech* (1997). Butler suggests that there is not a subject which precedes language and its categories of identity, but that a subject is created through the use of language. This language "precedes and exceeds the subject" meaning that the existence of any subject is caught up in an ongoing use and re-use of language beyond their control. This does not explain where "that strong / language of mental illness" came from or why it has been applied to me, but it does suggest that this aspect of my identity is caught up in discourses of madness and mental illness that extend beyond myself. By acting as a quotation within my poem, Butler's words exceed *her* use of them, so that the quotation acts as an example of the point that it is making about language. Likewise, Kemp's words quoted earlier exceed *his* use of them. Likewise, my words in the poem are just as caught up in language that precedes and exceeds my own subjectivity even as they describe my self.

The second question, "how came / language corroding / and anxious / in my head," is followed by another quotation from Kemp. This quotation does not directly answer the question, but in the context of my poem claims it does not "verye well vnderstand" the problem. This is Kemp's answer to his own question, quoted at the start of this section of my poem, about how he came to use the word "congruity." By placing it here the meaning is changed so that "it" can refer to the "language corroding / and anxious / in my head" which are symptoms of my mental illness. Kemp's image of buying the word at the word-mongers maintains some of the surreal humour from its original context but it also raises questions about mental illness itself. Considering that I pay for medication for my mental illness, is there a sense in which I am literally paying for being mentally ill? There is also a metaphorical sense that the dear rate I am paying is the cost to my health and happiness caused by being mentally ill.

3.5 Citation

There is a tension in the section of *Put on a Noddies Coate* I have been discussing, and throughout the poem, between the quotations as diverse texts and the way that poetic artifice brings them together. The quotations from Kemp are in italics and retain their original early modern spelling so that they resist integration into the poem. The Butler quote is in quotation marks and her name is given, making it clear to the reader that the paragraph originates with her. The majority of the poem is structured in short lines, mostly in stanzas, which irregularly alternate between being left-justitifed, centered, and right-justified. This use of justified lines has some of the clarity of columns in terms of keeping different voices separate, but it allows more variation in line length than columns would and does not keep the lines as neatly segregated and separate. The form could be seen as a fool's bumbling and haphazard use of the triadic line developed by William Carlos Williams, or the back-and-forth across the page could be seen as mimicking the steps of a morris dance, although my irregular use of the form suggests that my prowess in dancing across the page does not match Kemp's own prowess as a dancer. Poetic artifice is used to create connections within the poem and the quotations are held together by repetition. Anaphora is used as the poem repeats "how came" to build on Kemp's original question.[29] Kemp's "strange language" is almost repeated in the phrase "strong language." The quotation from Butler repeatedly uses the word "language." The language of the poem "precedes and exceeds" the individual quotations and the parts of the poem I have written myself to construct a larger whole

[29] As well as regularly using anaphora as a form of repetition throughout my poem to link quotations to other parts of the text, I also often make use of puns, a type of speech often used by fools, to formally link material within the poem.

which creates new connections between different texts so that new meanings can emerge.

"To use quotation marks is to claim to cite word for word, to repeat exactly. But it is also to suggest a doubling of voices: what were once somebody else's words are now also mine, and thus necessarily different" (Mazur *Poetry and Repetition* 113). This "doubling of voices" created by quotation is a key method for psychogeographers to create the "voice over voice" (*London Orbital* 272) that Sinclair sees as key to psychogeography. As I mentioned above, quotation is used by both Alice Oswald and Allen Fisher. Oswald integrates her quotations into *Dart* to create one voice of the river and therefore very rarely uses quotation marks. Instead, although different voices are indicated in the margins, the voices merge in the main body of the text so that the "I" which is repeated by various voices is transformed across the whole poem into the "I" of the river. Fisher cites much more erratically, sometimes using double quotation marks, sometimes single, sometimes failing to close the quotation at all in Olsonian fashion. Sometimes the name of the source is given informally, for example "As Watkins says" (98), a name which can be looked up in the list of "Resources" which follows the poem so that we can find out that Fisher is quoting Alfred Watkin's *The Old Straight Track*, although no page number for the source is given. Sometimes no name is provided. In my poem, I use citation in a much more regular way to avoid fully absorbing the quotations into my text. Quotations from *Kemps Nine Daies Wonder* are in italics and quotations from other sources are in quotation marks followed by the name of the original author or the name of the character speaking in cases when I am quoting from a play. Because I retain the original spelling when quoting from *Kemps Nine Daies Wonder* I also retain it when quoting from other early modern texts to make clear that they belong to the same historical context as *Kemps Nine Daies Wonder*,

creating a clear textual *double visioning* in which the different spelling conventions exist simultaneously.

I use the name of characters, such as Feste and Lear, rather than attributing the quotations to the authors of the plays, because the words are more closely linked to their identity within the context of the play than to the identity of the author. For example, when I quote Lear during "The fourth dayes iourney," it is important that the text is the speech of a mad character. Sometimes the identity of the speaker is less important. On page 20 of my poem I quote a "Seruant" from John Webster's *The Duchess of Malfi*, a character and quotation the reader of *Put on a Noddies Coate* may not recognise without putting the quotation into an internet search engine. In this case, it is the content of the speech which is most relevant, but the attribution is made in this style for the sake of consistency.

Acknowledging differences in identity between the quoting writer and the quoted source is important when citing in poetry, as recent events involving Conceptual Poetry have shown. Conceptual Poetry often involves what Kenneth Goldsmith describes as "Uncreative Writing," in which text from elsewhere is reframed with little alteration and placed in a new context. For example, in his book *Day* (2003), Goldsmith transcribes the 1st September 2000 edition of *The New York Times* and presents it as a poem. Goldsmith claims that "Uncreative writing is postidentity literature. With digital fragmentation, any sense of unified authenticity and coherence has long been shelved" (85). Despite this claim, there has been criticism of the way Goldsmith's work has failed to confront the important political and social implications of identity that continue to exist despite "digital fragmentation." These criticisms were particularly strong in response to Goldsmith's poem "The Body of Michael Brown," which appropriated the autopsy report of the African-American teenager Michael Brown, who

was killed by a white police officer in 2014. In response to Goldsmith's reading of this poem at Brown University in 2015, P.E. Garcia wrote:

> for Kenneth Goldsmith to stand on stage, and not be aware that his body—his white male body, a body that is a symbol loaded with a history of oppression, of literal dominance and ownership of black bodies—is a part of the performance, then he has failed to notice something drastically important about the "contextualization" of this work. (Garcia)

The author who chooses which text to appropriate or reframe has a social identity made up of aspects such as ethnicity, gender, class, and so on. This identity will interact with the identities that created, or are featured in, the appropriated texts. Therefore, it is important for the author to carefully consider the political choices involved in the use of other texts. In contrast to Uncreative Writing, my poem *is* concerned with identity, although identity understood as a performative iteration and not necessarily a unified, fully coherent or "authentic" self. One of the reasons why I feel comfortable using *Kemps Nine Daies Wonder* as the basis for my research is that Kemp himself is explicitly not mad. My use of his text and my repetition of his journey does not diminish or belittle someone else's mental anguish or suffering.

3.6 Injurious Quotations

Placing quotations in a poem can challenge their original meaning. In relation to hate speech that attacks an aspect of a person's identity, Butler argues that

> An aesthetic enactment of an injurious word may both *use* the word and *mention* it, that is, make use of it to produce certain effects but also at the same time make reference to that very use, calling attention to it as a citation, situating that use within a citational legacy, making that use into an explicit discursive item to be reflected on rather than a taken for granted operation of ordinary language. (99)

In "The third dayes iourney" section of my poem I quote a *Daily Mail* article in which the journalist Janet Street-Porter dismissively describes depression as "the latest must-have accessory." Whether or not this article constitutes hate speech by any legal definition, ut it is certainly injurious language in the way it attacks and belittles mentally ill people. In my poem, I draw attention to the ridiculousness of Street-Porter's use of "accessory" by connecting it with the garters being sold by Will Kemp:

in the Daily Mail
Janet Street-Porter

"The misery movement
has rapidly
gathered momentum"

and many Gentlemen
and Gentlewomen
were gathered together
to see mee

"the latest must-have accessory
is a big dose of depression"

receiued gently a pair
of garters of me

misery garters!
get your misery garters!

"trendy women are
allegedly suffering"

being my ordinary marchendize
that I put out to venter
for performance
of my merry voyage (33)

This juxtaposition calls attention to the language Street-Porter uses to dismiss mental illness. Her metaphor of depression as a "must-have accessory" is combined with the garters sold by Kemp to create the absurd hybrid of "misery garters." This image, combined with the matter-of-factness of the text from *Kemps Nine Daies Wonder*, deflates Street-Porter's strident attack by foregrounding how her language is ridiculous.

Another way in which I cite injurious speech in my poem is by quoting stereotypes and then bathetically undercuting them. According to Time to Change, "Over a third of the public think people with a mental health problem are likely to be violent" ("Violence and mental health"). Because violence is a significant part of the modern stereotype of mentally ill people, the poem reiterates some of this discourse as relevant to my identity as a mentally ill person. I quote an overheard conversation in a Romford café in which an unnamed man threatens violence against a person who is not present and his companion responds by telling him not to "get psychotic" (24). This stereotype of the psychotically violent man is drawn on again on the next page as Andy, Tom and I are approached by a man who gets out of his car at a traffic light. His unusual behaviour makes me feel afraid, a reaction that reiterates the stereotype of the violent madman: "thinking: please / don't get psychotic . . . thinking: please / don't hurt us" (25). However, my expectations are undermined when he donates ten pounds in support of our walk. At the end of "The fourth dayes iourney" the stereotype of the violent mentally ill person returns in the form of Jack, a dog walker who is eager to talk about strange conspiracy theories. Although "I should know better," in the poem "I" still imagine that he might "chop us / limb from limb" (48). Perhaps being conscious about the language used is not enough to undo prejudices that are deeply rooted in our cultural ideas about madness and mental illness.

A further way in which my poem challenges stereotypes of mental illness is to highlight the shared rhetoric involved in both serious and non-serious discourses about mental illness, suggesting that the serious ones are not free of the more obviously ridiculous elements of the non-serious ones. As we pass through Broomfield in Essex the poem notes the safety failings of a local mental hospital, The Linden Centre, that has been the site of "seven suicides / by hanging / since 2000" (36). This is then

followed on the next page by a list of horror films set in asylums, such as *Doom Asylum* and *Psycho Ward*. The list is presented without punctuation so that the film titles merge together into a repetitive mass that is often funny in its hyperbole, but also shows that mental illness is routinely represented in films as monstrous and terrifying. This list is followed by a long quotation from a speech by the Conservative politician Enoch Powell, made in 1961 when he was Minister for Health.[30] The quoted extract begins "There they stand, isolated, majestic, imperious, brooded over by the gigantic water-tower and chimney combined, rising unmistakable and daunting out of the countryside" (38) sounding, in the context of my poem, like it could be the voiceover to a film like *Doom Asylum*. The preceding list of horror films means that the similarities between the language of their titles and the ominous tone that Powell uses at the start of his speech is foregrounded. My poem then states:

an acute crisis

is ongoing

due to lack

of hospital beds (38)

The juxtaposition demonstrates a connection between the obvious artifice of horror movie stereotypes about asylums, political rhetoric, and a government policy which

[30] Powell's speech was delivered in the same year Thomas Szasz's *The Myth of Mental Illness* was published, a work which helped to start the anti-psychiatry movement that would become most associated in the UK with R.D. Laing, author of *The Divided Self* (1960). In *Madness: A Brief History* (2002) the medical historian Roy Porter argues that although anti-psychiatry was associated with anti-authoritarian left-wing sixties culture it shared its hostility towards mental hospitals with right-wing politicians including Powell, Ronald Reagan and Margaret Thatcher (211). Powell's speech was a key milestone towards the closure of mental hospitals in the UK as part of a move towards "care in the community" and the treatment of mental health outside hospitals.

continues to cause real problems. However, in the context of the seven suicides since 2000 at The Linden Centre, there is an ambivalence to this sequence of quotations and information so that the poem neither simply supports nor opposes the closure of mental hospitals. Instead my poem acknowledges the complicated and myriad problems facing mentally ill people in the UK and the way that government health policy continues to lead to suffering.

3.7 Nonsense

"Listen again for a few moments to depressive speech," urges Julia Kristeva in *Black Sun*, and hear how it is "repetitive, monotonous, or empty of meaning" (43). The arbitrariness in language between the sign and its meaning, the signifier and the signified, which is key to structuralism and post-structuralism from Ferdinand de Saussure onwards, is magnified in the thoughts and feelings of the depressed: "A signifying sequence, necessarily an arbitrary one, will appear to them as heavily, violently arbitrary; they will think it absurd, it will have no meaning" (Kristeva 51). Moving from depression to madness as a more general phenomenon, Shoshana Felman argues that "madness appears in discourse as a passion for the signifier, as a repetition of signs—without regard for what is signified" (108).

The way that language can seem heavily arbitrary to the depressed is something I have experienced. At times in *Put on a Noddies Coate* I repeat language in such a way that the repetition of the signifier becomes dislocated from the signified and nonsense is produced:

"come into the shop
and I'll do him"

do me do me

do re mi

"can't let yourself

get psychotic" (24)

Here the "do" from an overheard remark in a Romford cafe is repeated in the phrase "do me do me." Perhaps this is a suicidal yearning to be the victim of a violent attack? The following line "do re mi" undermines such a serious meaning as the "do" is transformed into a "doe" sound as the poem references a well-known song from the stage and film musical *The Sound of Music*, a song which also repeats the "me" sound of the previous line. The phrase, intended to help teach singing, is pointless in this context, as is the reference to *The Sound of Music*, which is why I do not bother to present the text using quotation marks. The only connection is an arbitrary one due to the similarity of the sound of the words.

In my first chapter, "Will Kemp as Mad Morris Dancer," I mention that in early modern plays the speech of both fools and mad people often deviated from standard sense. The speech of fools subverted or bungled the usual meaning of words through puns and malapropisms, sometimes with wit and insight, sometimes nonsensically. The fools played by Kemp, such as Dogberry in *Much Ado About Nothing* (1598), tended towards the latter. A similar bungling of language can be seen in the following section of my poem:

I hate myself. I hate myself. I hate myself.

I ate myself. I ate myself. I ate myself.

I have indigestion.

Burp. (68)

Here the language of self-loathing associated with mental illness is converted by the removal of one letter into a surreal piece of nonsense. This absurdity is not heavy or violent, as described by Kristeva, but light and silly. Coming into contact with the early modern fool has transformed the way in which my depression drains the meaning from language. It has become fun.

3.8 Walking Through the Text

So far in this chapter I have focused on the way quotations and other forms of repetition function within my poem. I will now examine how walking Kemp's route influences the way these different voices are repeated in my poem, helping to transform the quoted text so that new meanings emerge.

My walk created chance coincidences between Kemp's journey and my own. For example, during the fourth day of both our journeys it rained. This chance event allows me to merge descriptions of the unfavourable conditions in *Kemps Nine Daies Wonder* with descriptions from my walk so that the two seem to be describing the same day:

mean rain

car spray

puddle slosh

sometimes I skipt

vp to the waste

a waste of time

sometimes I think

we could just

skip this part

glumly on

with our

waterproofs

but it is an old Prouerb,

that it is a little

comfort to the miserable

to haue companions

“chin up, fucker”

—Andy Bennett (45)

The final quotation here is from one of my travelling companions and echoes in cruder language Kemp's observation that "it is a little / comfort to the miserable / to haue companions." As my poem has already established that I have a "major mood disorder," these lines take on an additional meaning: as someone with a history of self-harm and attempted suicide having companions when in a low mood can help keep me safe. However, the line break emphasises the word "little," suggesting that such comfort can perhaps have minimal impact for the mentally ill.

Because the weather has become a focus, I then bring in another voice by quoting from the famous storm scene in Shakespeare's *King Lear* (1606). This play is pertinent because the relationship between the Fool and the mad King epitomises the similarities between madness and folly in early modern culture. Here is the text from *King Lear* as quoted in my poem:

> "Blow windes, & crack your cheeks; Rage, blow
> You Cataracts and Hyrricano's spout,
> Till you haue drench'd our Steeples, drown the Cockes.
> You Sulph'rous and Thought-executing Fires,
> Vaunt-curriors of Oake-cleauing Thunder-bolts,
> Sindge my white head. And thou all-shaking thunder,
> Strike flat the thicke Rotundity o' th' world,
> Cracke Natures moulds, all germaines spill at once
> That makes ingratefull Man."
> —Lear (46)

In the context of my poem, Lear's speech can be read as a comically excessive refusal of the preceding "chin up, fucker." The rhetorical flourishes ring hollow in this less dramatic context and the poetic artifice of the language is therefore foregrounded, undermining the psychological realism with which this speech is normally performed and blurring the border between emotional intensity and humorous hyperbole.

3.9 Failing to Dance

Although I have described my walk as a repetition, there are two significant ways in which I failed to repeat Kemp's journey. Firstly, I walked the route rather than morris danced it. During "The first daies iourney" of my poem I mention the reason why I walk rather than dance the route, contrasting my failure with Kemp's boast about his own dancing skills:

> *Caualiero Kemp,*
> *head-master of Morrice-daunceres,*
>
> scared
>
> too anxious
> to dance
> wrong-footing
> the research (15)

"Wrong-footing" puns on using my feet in the wrong way, to walk with rather than dance, whilst also maintaining the usual meaning of disconcerting by an unexpected

move. The expected way to repeat Kemp's journey would be to dance it myself. However, in this context my mental illness functions as a constraint and limits my ability to accurately repeat Kemp's journey from London to Norwich. As stated in the previous chapter, my anxiety was not just symptomatic, but also influenced by the desire not to appear "mad" to others when in public. This failure allows my identity as a mentally ill person to shape my research, and therefore creates a contrast between Kemp's "madness" as an artificial fool and my own mental illness.

The second failure occurs at the start of "The sixt dayes iourney" when my companions and I stop following Kemp's route. Whereas Kemp travelled through west Suffolk via the town of Bury St. Edmunds and then passed through Thetford on his way to Norwich, we passed through the villages of central Suffolk and the town of Diss in Norfolk. This failure to accurately repeat Kemp's route was not linked to mental illness, but rather "to skip / busy roads" (58). This is one of the ways in which using psychogeography has shaped my poem and my use of quotation. Because coincidence of place is used to link the quotations from *Kemps Nine Daies Wonder* with the other voices in the poem, including my own writing about my journey, it was appropriate for there to be far fewer quotations from Kemp during this part of the journey, even though it meant missing out some of the occasions he uses the language of madness which I examined in my first chapter "Will Kemp as Mad Morris Dancer."

Our separation from Kemp happens to be echoed in *Kemps Nine Daies Wonder*. On the sixth day of his journey, Kemp parts from a household fool who has briefly danced with him. In my poem, I quote the text describing this parting so that it reads as if Kemp is parting from us:

two fooles parted faire

in a foule way

bye

I keeping on my course

to Clare

we keeping off course

to Lavenham (58)

Perhaps the two fools are Kemp and my fellow walker Tom Francis who is dressed as a fool. Perhaps Kemp recognises my madness as a form of folly. These possibilities arise because our failure as psychogeographers to accurately repeat Kemp's journey has allowed this part of Kemp's text to gain these possible meanings, meanings that would not exist if we were not parting from Kemp's route at this point in our journey.

3.10 Other Repetitions of Kemp's Journey

"The nature of any walk is perpetual revision" (Sinclair *London Orbital* 272) and in the case of Will Kemp more than one person has repeated his journey from London to Norwich. Because my own walk cannot be the final and definitive revision of Kemp's journey, and because their motivations differ from mine in interesting ways, I make space for some of these other revisers to have their say. On "The eyght dayes iourney," Andy, Tom and I are joined by the comedian Tim FitzHigham who morris danced Kemp's route in 2008. FitzHigham used his dance as the basis for a stand-up comedy show, *The Bard's Fool*, performed at the Edinburgh Fringe during 2008, as part of the

Southbank Festival in 2010, and later revived for a UK theatre tour in 2016. The show begins with a quote from Spike Milligan: "Blessed are the cracked, for they let in the light" (FitzHigham *The Bard's Fool*). Despite this quotation from a famously mentally ill comedian, during the show FitzHigham places his recreation of Kemp's morris dance in the context of other eccentric things he has done, including rowing across the English Channel in a bathtub and sailing on the Thames in a paper boat, rather than in the context of mental illness. In my poem, I use our meeting with him as an opportunity to focus on what it means for a mad person to repeat Kemp's dance in contrast to a non-mad eccentric person. Tim FitzHigham is described by a quotation from the comedian Marcus Brigstocke, a quotation which FitzHigham uses in his own promotional material:

"Tim is a rare talent
indeed, brave, determined
and the very embodiment
of the great English Eccentric"
—Marcus Brigstocke (74)

The line breaks emphasise the complimentary nature of this quotation. The attribution of the quote to Brigstocke mimics the way that such quotes are attributed in publicity material so that the cultural capital of Brigstocke can be used to entice customers to pay to see FitzHigham's show. My own walk lacks any celebrity endorsements.

The difference between eccentricity and mental illness is both foregrounded and blurred when my poem quotes another imitator of Kemp, Tom Clare, a pizza delivery driver, who explains that he repeated Kemp's dance in 2011 because he "thought / that

was the crazy / sort of thing" he would do (78). Here "crazy" is used in its sense of zany or eccentric, but because my poem is saturated in the use of such language to mean "mentally ill" it cannot fully escape this meaning. Eccentricity and mental illness are linguistically entangled, although the fact that both Clare and FitzHigham successfully morris danced the route, unlike me, suggests that one can be more constraining than the other.[31]

The first person to repeat Kemp's journey was Kemp himself. He had to repeat his entry into Norwich to satisfy his overseer who had lost sight of him in the crowd when he first arrived into the city. Kemp's repetition of part of his own journey, and the reason for it, are mentioned in the following section of my poem:

in depictions
of the afterlife
repetition is often
an important part
of punishments

forced on the Tewsday following
to renew my former daunce

[31] There are similarities between eccentricity and mental illness because both involve bizarre and unusual behaviour. However, eccentricity has more positive associations, as seen in the following quotation from John Stuart Mill: "Eccentricity has always abounded when and where strength of character has abounded; and the amount of eccentricity in a society has generally been proportional to the amount of genius, mental vigour, and moral courage which it contained" (74-75). Madness has often been linked with genius, but not with moral courage or strength of character.

"find a quote
about repetition
being funny, maybe
from Stewart Lee"
—Note to Self

"find a quote
about repetition
being funny, maybe
from Stewart Lee"
—Note to Self

"find a quote
about repetition
being funny, maybe
from Stewart Lee"
—Note to Self

because George Sprat,
my ouer-seer, hauing lost me
in the throng,
would not be deposed
that I had daunst it,
since he saw me not (79)

By opening this section with an observation about repetition in the afterlife, my poem suggests that there is a connection between such repetition and Kemp's repetition. Perhaps in his textual afterlife as a character in *Kemps Nine Daies Wonder*, Kemp is doomed to repeat his repetition of his entry into Norwich with every reproduction of the text. Perhaps he must dance as a ghostly companion alongside every person who has been inspired by him to morris dance between London and Norwich. This afterlife of repetition, with its connotations of Sisyphus, does not necessarily have to be tragic, as my reference to Stewart Lee suggests. Lee is a comedian who uses excessive repetition of phrases to intentionally test the boundaries between comedy, boredom, and irritation, repeating jokes until the audience ceases to laugh and then begins to laugh again. Perhaps there is something funny and farcical about Kemp having to repeat himself, especially as he is a fool. Perhaps the more such repetition happens, the funnier it will eventually become.

3.11 Conclusion

Will Kemp endlessly repeating his dance to Norwich, never finishing his journey, is more than just a humorous idea. It illustrates the way repetition resists closure. Each repetition includes the potential of another repetition. Because each repetition alters meaning, is part of a new context, meanings change and resist the closure of a single and permanent interpretation. As Derrida argues:

> Every sign . . . can be *cited*, put between quotation marks; in doing so it can break with every given context, engendering an infinity in a manner which is absolutely illimitable. This does not imply that the mark is valid outside of a

> context, but on the contrary that there are only contexts without any center or absolute anchoring. ("Signature Event Context" 12)

There are two main contexts in my poem: the early modern context of Kemp's walk as a "mad" fool and my own walk in 2017 as a mentally ill person. However, neither context forms a stable centre or anchors the text. My walk reshapes and changes the meaning of *Kemps Nine Daies Wonder* just as *Kemps Nine Daies Wonder* shapes my walk. This lack of a centre is reflected in the overlapping voices of the poem as various texts are quoted and words and ideas are repeated and reframed. In this chapter I have suggested some of the ways my poem uses these repetitions to examine and challenge ideas about madness and mental illness. However, just as every person who repeats Kemp's journey creates something new, so each reader of my poem will bring their own context, creating new meanings and interpretations.

Put on a Noddies Coate ends with a falling out between myself and Kemp. As I discuss in my first chapter, "Will Kemp as Mad Morris Dancer," near the end of *Kemp's Nine Daies Wonder*, Kemp criticises the "impudent generation of ballad-makers" who have been telling lies about his dance, threatening to set a cross on their forehead so that all men may know them as fools (30). Am I an impudent ballad-maker? I have associated Kemp with "genuine" madness in a way that perhaps undermines his own attempts to position himself as an artificial fool whose madness and folly is just a performance. But the meaning of the falling out is changed as the poem suggests that "I have so / muddled myself / with Kemp" that this (self-)accusation is perhaps a symptom of my own mental illness. I cannot easily escape from the identity of being mentally ill, however foolish it might seem.

Appendix

Sources of Quotations in *Put on a Noddies Coate*

p. 11 "the Elizabethan clown's . . ." (Wiles x).

p. 17 "In the 90s . . ." (Abraham).

"Whereas the hero . . ." (Klapp 157).

p. 19 "If the subject . . ." (Butler 28).

p. 20 "A great Physitian . . ." (Webster 4.2.39-42).

p. 26 "very nimbly thrusts . . ." (Armin 34).

p. 33 "The misery movement . . ." (Street-Porter).[32]

p. 35 "the madman . . ." (Foucault 11).

p. 38 "There they stand . . ." (Powell).

p. 40 "What's a drunken . . ." (Shakespeare *Twelfth Night* 1.5.407-408).[33]

p. 44 "The structure of . . ." (Derrida "Limited Inc" 53).[34]

p. 46 "Blow windes, &" (Shakespeare *King Lear* 3.2.1600).

p. 47 "I finde Gourds . . ." (Burton 91).

"Several studies have . . ." (Zeratsky).

p. 51 "Bedlam beggers, who . . ." (Shakespeare *King Lear* 2.2.1221-1223).

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[32] Street-Porter's article was a few years old by the time of my walk, but the *Daily Mail* map of the UK on the café wall which connects these quotations to my walk also looked a few years old.

[33] In my thesis, quotations from Shakespeare's plays are from *Complete Works*, edited by Jonathan Bate and Eric Rasmussen, an edition based on the first folio. This edition uses modernised spelling. Wanting to retain early modern spellings for my poem, I have instead quoted from *The Bodleian First Folio*. References in this appendix are to this edition. Unlike in most editions, the line number refers to the number of the line in the play overall, rather than the lines being counted from the start of each scene.

[34] The actual quote is "The structure of iteration—and this is another of its decisive traits—implies *both* identity *and* difference." Where I quote this same section in my thesis, with the middle part also removed, I use ellipses. I have chosen not to use ellipses in my poem because I thought they were aesthetically too awkward.

p. 59 "marche these heathen . . ." (Stubbes 182).

p. 66 "you have about . . ." (Middleton and Rowley [1652] 30-31).[35]

p. 67 "look how Nightingales . . ." Burton published several versions of *The Anatomy of Melancholy* and I foolishly failed to note which version I discovered this quotation in. It is not to be found in the edition of 1621 which I quote from elsewhere. I like the quote enough to keep it in.

p. 69 "getting fat . . ." (Lee 26).[36]

p. 74 "Tim is a . . ." (FitzHigham, "The Bard's Fool").

p. 75 "When I started . . ." (Scotter).

"just to see . . ." (Pringle).

p. 77 "This is the . . ." (Shakespeare *King Lear* 3.5.1828-1836).

"*Frateretto, Fliberdigibbet, Hoberdidance* . . ." (Harsnett 49).

p. 80 "Foolery sir, does . . ." (Shakespeare *Twelfth Night* 3.1.1203-1204).

"the wisdome of . . ." (*The Bible* 1 Cor. 3:19).

p. 88 "whether call you . . ." (Erasmus 87)

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[35] As with Shakespeare's plays, I have used a modern edition of *The Changeling* when referring to the play in my thesis and an early modern edition in my poem. The early modern edition lacks scene divisions or line numbers (one of the benefits of modern editions) so I have referred to the page number instead.

[36] This quotation is probably the most tangential in the poem. I found it when looking for a Stewart Lee quotation about repetition being funny. It is a description of Stewart Lee from a blog by an unknown person using the alias "The Spirit." I thought it might make for a funny description of Kemp. My mentions elsewhere in the poem of ghosts and other strange creatures mean that the idea of "The Spirit" speaking is not completely out of place. I have been unable to find the original blog online. It is possible that it is Lee's own fictional creation.

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